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➤ NEWS | In search of sex ed
Q&A | A bandit sign banisher ✦ FOOD | Pick pockets
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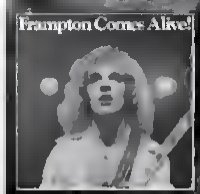
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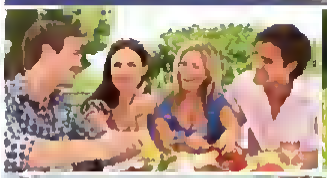
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VERIFIED AUDIT CIRCULATION

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Minding our manners

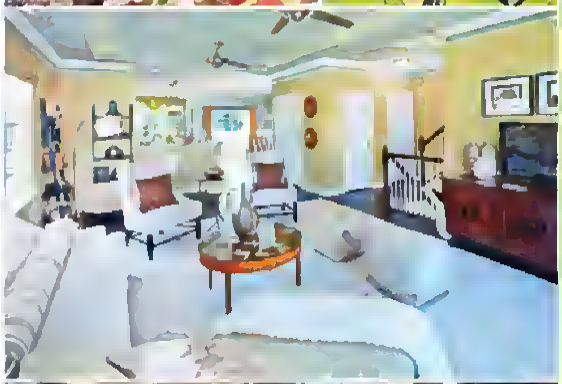
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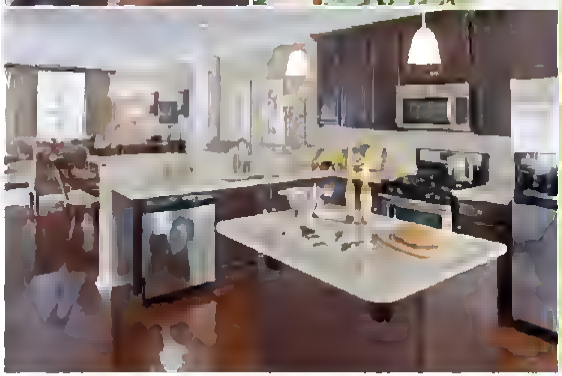












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the naked city

thebellcurve

CP's Quality-of-Life-o-Meter

[+1] Occupy Philly now boasts more than 300 tents, including a library, tech hub and first aid. Most impressive was the bank tent. We just got approved for a subprime loan! Shopping spree at Walmart, you guys!

[+1] L&I Inspects Occupy Philly, citing concerns over fire hazards, public urination and vandalism. It takes a village to smell like one.

[-4] Janitorial workers at 100 Center City office buildings prepare to strike over contract negotiations. Hey guys? There's this pro-union group at City Hall that could really use your services.

[+1] Candidates for the City Commissioners' Office say they want to "build excitement around elections." Hey guys?

[+3] Eleven city schools are taken off the "persistently dangerous" list. They've been upgraded to "frequently terrifying/blood-drenched."

[+2] A *Daily News* reader gets a $1,000 reward after turning in a suspect who was featured in a "Week's Most Wanted" article. He is promptly stabbed by the Week's Second Most Wanted.

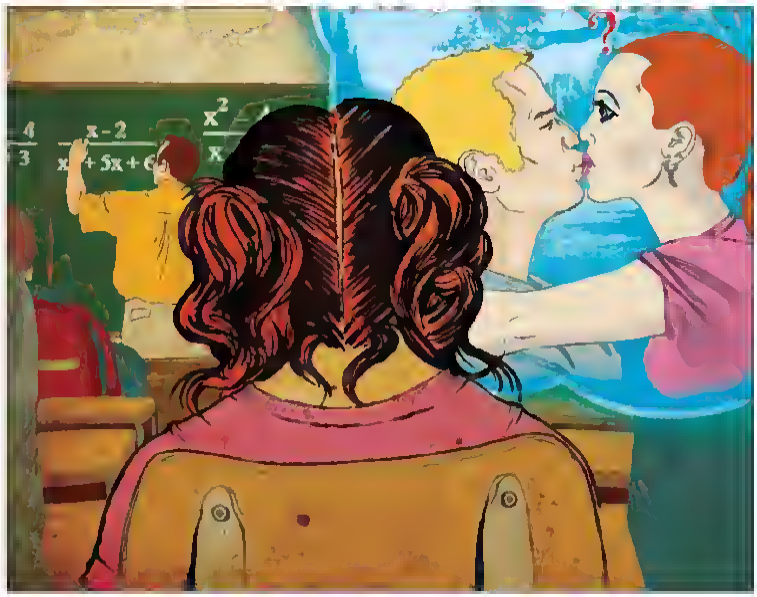
[+5] The Sixers are sold to a group that includes several Wall Street investors and Will and Jada Pinkett Smith. OK, but if Jaden lands the lead in some Muggsy Bogues biopic, we're done with you and your whole family.

[-1] The South Philly Mummers club busted for hosting an alleged sex party is cited by L&I for not having an "amusement license." "See I told Frankie that, but no — he just had to get the hookers who sing and dance."

[+2] Flyers fans boo during an anti-cancer commercial featuring Sidney Crosby. First of all: Crosby is a pussy. Actually that's all we have to say.

[+1] The Pennsylvania Supreme Court starts a Twitter account to announce new rules, orders and opinions. Also to start a flame war with those appellate douches. #sloppyseconds

This week's total: 11 | Last week's total: -11



EVAN M. LOPEZ

[omissions]

AVOIDING THE SUBJECT

Philadelphia schools are failing when it comes to sex education. By Daniel Denvir

Ericka Johnson, 18, learned about sex all over the place: from music, from gossip on the street and, especially, from watching her peers. "Mostly all my friends became pregnant," says Johnson, a college student and graduate of a Philadelphia neighborhood school. "My closest friend became pregnant and dropped out. And another one just had her baby."

One place she didn't get much in the way of sex education, she says, was from her teachers.

That's because Philadelphia public school students rarely get taught about safe sex, and then almost never before high school, according to teachers and sex education advocates.

This is despite a shockingly high rate of pregnancy and sexually transmitted disease among Philadelphia teens. A sampling of 2010 city data and 2009 stats from the Centers for Disease Control and Prevention (CDC) The rates of gonorrhea and chlamydia infections of youth between age 15 and 19 are, respectively, four and six times higher than the citywide average. And 15 percent of all births in the city in 2008 were to mothers age 19 or younger.

"Philly falls far below what would be considered the gold standard," says Karen Fitchette-Gordon, vice president for education and professional development at Planned Parenthood Southeastern Pennsylvania. "It depends on the school what education gets taught. There's a certain amount required in the curriculum, but it's mostly just anatomy, and it's mostly just the upper grades."

The Philadelphia School District rejects the accusations. A spokesperson says they "offer a comprehensive sexual education curriculum," and that "to say the curriculum focuses mostly on anatomy would be a vast understatement."

Johnson says her education was hardly comprehensive.

"The only time we got a chance to really talk about it was, like, half a class. We had a gym class and the lady took us to a room and talked to us. But that only happened like two times," she says. Condoms were not demonstrated or distributed. Most of the class focused on "how periods come on, and how you know either you're pregnant or not, and how the baby was born."

> "The only sex ed we had was, like, half a class."

Simply explaining pregnancy does not help youth prevent it; a total of 3,528 children were born to teenage mothers in the city in 2008, the most recent year for which CDC data are available.

"When you're 15 and someone is pressuring you into something you may not want to do, knowing what your fallopian tubes are won't help," says Brenda Green, executive director of Concern for Health Options: Information, Care and Education (CHOICE). She argues that sex education should be pragmatic and focused on decision making.

Johnson says that she received no more health education after ninth grade, and doesn't recall any courses in elementary or middle school. And that is where it matters most: Fifteen percent

>>> continued on page 8

[gets violated every second]

[a million stories]

+ BOXED OUT

Fluorescent orange stickers reading "CONFISCATION NOTICE" are popping up on newspaper honor boxes throughout Center City. Publishers accuse the Department of Licenses & Inspections (L&I) of initiating an **unannounced crackdown** on graffitied receptacles.

"There's been times when boxes have disappeared and we've gotten notice, and times where they have disappeared and we've received no notice," says Don Pignolet, office manager at the *Philadelphia Gay News*. "What you'd expect from L&I? They're impossible to get to. It's **even worse than the Parking Authority**."

L&I argues that a little blight can prompt a vicious **cycle of decline**.

"We are citing people, but **the idea of a crackdown is overblown**," says L&I spokeswoman Maura Kennedy. "While our inspections of honor boxes are not part of a specific targeted effort, honor box owners need to be responsible for maintaining boxes in good working order."

Circulation managers say they try, but it's about as easy to keep an honor box graffiti-free as it is to **keep heroin dealers off the corner** of Kensington and Somerset. And there is no clear standard of when a box is vandalized enough to warrant removal. Is it one sticker? Two? Ten?

"They give you 30 days to remedy the problem, and I do it right away. But then they go out there in 60 days and **it's already tagged up**, so they take it," says Mark Burkert, circulation director at *City Paper*. "I discussed this with our competitor at *Philadelphia Weekly*. It's a losing battle on our part. It's **just them charging us money**."

—Daniel Denvir

+ THE MOTHER SHIP

Philly doesn't see many barn-raisings, but last weekend Emerald Street Urban Farm in East Kensington hosted the modern, environmentalist equivalent. The event: the construction of Philadelphia's first Earthship, **a greenhouse made of tires** harvested from near the intersection of Hancock and Indiana, dirt from Woodland Cemetery and upcycled plastic soda bottles.

About 20 volunteers gathered to lay the foundation, and, they hoped, to build local support for what they argue is the **answer to affordable housing**, sustainable farming and urban greening concerns wrapped up in one.

"People have been **living in the earth** for thousands of years. Earthship just adds technology to it," explains Adam Juned, a volunteer and former intern at Earthship, which is **not just a concept but also a corporation**, headquartered in Taos, N.M. with structures around the world.

In Philadelphia, though, progress has been slow in part because "this is something **inspectors have no idea** what to do with," says Nic Esposito, one of the farm's organizers.

Esposito believes the rainwater-irrigated greenhouse will **offer some clarity** — not to mention seedlings for City Harvest's partnering farms across Philly.

The Yeadon-based nonprofit LoveLovingLove has also been promoting the Earthship notion, and is seeking land for a model affordable house in the city. And Paul Glover, a local **serial activist**, is hoping to build a **solar-powered Earthship** to house a proposed Patch Adams Free Clinic in a low-income Philly neighborhood.

"This free clinic would be a public park as well as an orchard [and] garden," he says. "Healthy people need healthy buildings."

—Samantha Melamed

two minutes with
. a bandit sign vigilante

CHRISTOPHER SAWYER

➤ **SICK OF THE** illegal signage cluttering Philly streets, Christopher Sawyer just launched BanditProject.org to track so-called bandit signs.



EVAN M. LOPEZ

Engineer, anti-litter activist, East Kensington resident

City Paper: Why launch this site?

Christopher Sawyer: If we take a sign down, it goes right back up. So we said, how do you prod the city to actually do something? ... Last year, enforcement responsibility got put under the [Streets Department's] Right-of-Way Unit. Which means that, in hundreds of miles of streets, there's only two guys in the city responsible for taking these things down. When we heard that, we ... thought, the city just doesn't care.

CP: What damage are the signs really doing?

CS: They're mostly, "We'll buy your crappy house or junk cars." ... It lowers your perception of the neighborhood. Who they prey on is mostly people who are about to enter bankruptcy, they've lost their jobs, or seniors dealing with the price of prescriptions.

CP: Made any progress?

CS: We have a band of about seven volunteers taking signs down. ... When a sign disappears off a telephone pole it's a resident or neighbor who took it down; it wasn't the city. And chances are good that the individual who put the sign up has never been fined. This is a part of the city code that gets violated every second. The city could collect millions of dollars in fines, but there's no one there to enforce it.

—Samantha Melamed

hallmonitor
By Isaiah Thompson

UP FOR DEBATE

➤ **EDITOR'S NOTE:** *Man Overboard! is off on a fishing trip. We're thrilled to introduce Hall Monitor, a column on news of power and politics.*

Ever seen a little dog barking at a big dog? Such was the effect of watching Al Schmidt, the underdog candidate for city commissioner — a member of the board that oversees Philly elections from within a fortress of political patronage — yip and nip at the heals of 15-year incumbent Joseph Duda at a candidates' debate on Monday night.

Some in the audience were surprised that Duda — not usually attentive to such details of getting elected — had even showed up. But show he did, taking the stage with a demand: "No recording of any kind," he stated, not asked. So the sponsoring groups, the League of Women Voters, Committee of Seventy and philly.com removed the video camera, and the people of Philadelphia lost out on what would have made an unusually lively piece of film.

This race, after all, is more than just an ordinary contest for an obscure seat. It's a direct challenge to Philly Republicans' old guard by a dissatisfied and unusually energetic band of newcomers.

While Duda looked unhappy to be there, Schmidt was so eager he froze with tension as Duda spoke, and leaped to attack every time Duda finished.

Schmidt criticized Duda for remaining a ward leader while overseeing elections, which Schmidt calls a conflict of interests. He decried a lack of gusto for investigating electoral wrongdoing. He noted the Commissioners' medieval website, and accused them of making only token efforts to increase voter turnout.

"Let me say, I do a pretty good job," shot back an angry Duda. "I got 10,000 Republicans where I am. OK?"

"It's not about Republicans and Democrats," burst out Schmidt. "That's the fundamental problem!"

Schmidt's run has become the shining hope of a small band of Republicans determined to take down the GOP's current leadership, now overseen by party counsel Michael Meehan, the third Meehan in three generations to control the Philly GOP.

Power lies in patronage, and the Philly GOP maintains three bastions: the Parking Authority, the courts and the City Commissioners.

Schmidt's bid to crack the stronghold is a long shot, but these Republican rebels just might pull it off. "If Al can win this, we take away one of [Meehan's] three pillars," explains Matthew Wolfe, a Republican ward leader. "If Al doesn't win, I'm going to kill myself. Haha!"

+ *Send feedback or tips to isaiah.thompson@citypaper.net.*

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Bugs... Outside the Box



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+Avoiding the Subject

<<< continued from page 6

of Philly teens lose their virginity before age 13. Many high school students have already had sex when they are first taught how to do it safely; some are already pregnant.

"By then," says Fitchette-Gordon, "it's way too late."

The CDC 2009 Youth Risk Behavior Survey found that 63 percent of Philly teens have had sex. Twenty-six percent of Philly teens reported having had sex with four or more partners.

The school district says that it's following state standards. Pennsylvania law requires schools to teach students only HIV/AIDS prevention, but does not spell out what that means and does not mandate teaching condom use. In an email, a district spokesperson insisted that Philly schools have "in fact exceeded state standards for education."

Last year, advocates throughout Pennsylvania rallied behind the Healthy Youth Act, which would create statewide standards for sex ed. The legislation has stalled now that Republicans control both the legislature and governor's mansion. Though Philadelphia could move independently to improve its sex education standards, it has not.

The district says that every health teacher is certified and properly trained, but the CDC found that just 39 percent of Philadelphia schools had a health teacher "who received professional development during the [prior] two years."

One former teacher in a Philadelphia neighborhood high school tells *City Paper* that her students had received no sex ed when they arrived in her classroom.

"They gave me the health class. They told me that there was no curriculum for it and to just make it up. I have no experience in that field at all, and I asked the kids what they wanted to learn about. And they had so many questions about sexual everything because there was no sex education. So I ended up teaching it for half the year. But I wasn't required to do it," the teacher says. "If they had not had me, they would not have had it at all."

Christina Long, a Philly teacher who received her doctorate in education at Temple, wrote her dissertation on local girls moving from eighth to ninth grade. She says what little is taught depends entirely on a school's teachers and principal.

"I saw so many promising young women not graduate," Long says. "You have so much hope for these kids, and two to three years later, they're pregnant."

Especially in lower-performing schools, Long says, the intense focus on boosting standardized test scores has decreased time spent on health.

"It should be mandated," Long says. "We should be as concerned about the health education of the children of Philadelphia as we are about their reading and math scores."

And there's the funding crunch, meaning little money to pay outside health educators.

"No one funds prevention education," says Tiffany Thompson, communication and operations supervisor for Philadelphia Fight's Youth Health Empowerment Project. Thompson, who previously worked at CHOICE, says that principals and teachers frequently prevented her from demonstrating how to use a condom.

Howard Waxman, a physical education and health teacher at the school district's Philadelphia Military Academy at Elverson, says that though he focuses his lessons on abstinence, he must pack sexual education into a three-month ninth-grade health course that also deals with issues like drugs and mental illness. And though the school district says it makes condoms available at every high school, Waxman does not.

"Of course we educate on it, but we don't do that," says Waxman. "We're more along the lines of advocating abstinence. Obviously, of course, they're going to do it. I bring in condoms, show them what they look like, how to apply one, how to take it out of package without damaging it.

> "There's no uproar, so they ignore it."

But we don't bring them in and say, 'Here you go, guys.' We're not going to encourage it. I couldn't do that personally."

Philly's new Health Department-run safe-sex campaign, TakeControlPhilly.org, distributes free condoms to teens. They'll even mail them to you. But the school district seems unwilling to rock the boat, adopting a variation on the "abstinence-only" theme: denial.

"There's no uproar," Long says of the district. "So they just ignore it."

CHOICE's Green says it will take a movement of parents to force the district's hand and, perhaps, change its outlook. "We look at sexuality as a problem, something that needs to be fixed, instead of as a normal part of development," says Green.

Sexuality is about more than danger. It's a normal, healthy and good part of life. It's a poorly kept secret, and the kids will definitely find out.

(daniel.denvir@citypaper.net)

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Absout 80 Proof	1.75 LT	29 09	750 ML	19.09	
Ketel One 80 Proof	1.75 LT	39 09	750 ML	26 09	
Smirnoff 80 proof	1.75 LT	19 09	750 ML	12.09	
Svedka All Types	1.75 LT	19.29	750 ML	11 39	
Gordons Vodka	1.75 LT	15 09	750 ML	9.09	
Grey Goose	1.75 LT	56 09	750 ML	29 09	
Luksusowa	1.75 LT	19 29	750 ML	11 39	
Belvedere	1.75 LT	49 09	750 ML	27 09	
Skyy Infusions	1.75 LT	24 09	750 ML	15 09	

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Bombay Sapphire	1.75 LT	38.09	750 ML	23 09
Gordons	1.75 LT	17 09	750 ML	12 09

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Tullamore Dew	1.75 LT	36 09	750 ML	21 09
Seagrams V G	1.75 LT	21.09	750 ML	12.19
Canadian Club	1.75 LT	19 09	750 ML	12 09
Gentleman Jack	1.75 LT	49 09	750 ML	26 09
Seagrams 7	1.75 LT	19 09	750 ML	12.09
Canadian Mist	1.75 LT	17 09	750 ML	10 49
Jack Daniels	1.75 LT	40.09	750 ML	21 09

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Grants	1.75 LT	23 09	750 ML	11 59
Old Smuggler	1.75 LT	19 09	750 ML	10 09
Glenfiddich	1.75 LT	67 09	750 ML	37 09
Chivas Regal	1.75 LT	49 09	750 ML	27 00
J & B	1.75 LT	31 09	750 ML	19 09
Cutty Sark	1.75 LT	25 09	750 ML	16 09
Dewars	1.75 LT	31.09	750 ML	19 09

RUM & TEQUILA

Bacardi Silver & Amber	1.75 LT	19.09	750 ML	13.09
Sailor Jerry	1.75 LT	24 09	750 ML	19.09
Margaritaville Gold & White	1.75 LT	30 09	750 ML	19 29
Jose Cuervo Gold Tequila	1.75 LT	32.09	750 ML	17 09
Captain Morgan Spiced Rum	1.75 LT	25 09	750 ML	19 09
Captain Morgan Private Stock	1.75 LT	37 09	750 ML	22 09

CORDIALS

Jagermeister	1.75 LT	36.09	750 ML	17.09
Grand Marnier	1.75 LT	58 09	750 ML	29.09
Kahlua	1.75 LT	29.09	750 ML	18.09
Sambuca Romano			750 ML	21 09
Amaretto Di Saronna	1.75 LT	38 59	750 ML	22.09
Southern Comfort	1.75 LT	26 09	750 ML	16 09

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M & R Asti Spumante	1.5 LT	21.09	750 ML	11.09
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Clicquot Brut Yellow N V			750 ML	41.19

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Blackstone California	750 ML	9 09
Cupcake	750 ML	7 39
St Francis	750 ML	16 59
Ch St. Michelle	750 ML	12 09
Bogle	750 ML	9 99
Rodney Strong	750 ML	12.79
Liberty School	750 ML	8.69

CHAROONNAY

St Francis	750 ML	11.09
Blackstone California	750 ML	9 09
Coppola Diamond	750 ML	11 09
Kendall Jackson	750 ML	11.09
Cupcake	750 ML	7.39
Bogle	750 ML	7 49
Rodney Strong	750 ML	10 09
Ch St. Michelle	750 ML	9.09
Toasted Head	750 ML	9.09
14 Hands	750 ML	10.09

MERLOT

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Coppola Diamond	750 ML	13 09
Bogle	750 ML	9 99
Ch St. Michelle	750 ML	12.09
Rodney Strong	750 ML	12.79
Cupcake	750 ML	7 39
14 Hands	750 ML	10 09
St Francis	750 ML	19 09

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Lacrema	750 ML	16 69
Cupcake	750 ML	7.39
Blackstone California	750 ML	8.09
Mark West	750 ML	9 38
	1.5 LT	17 09
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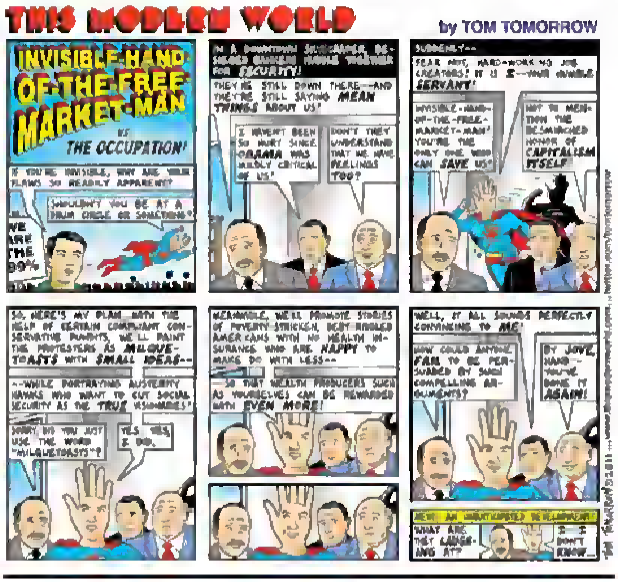
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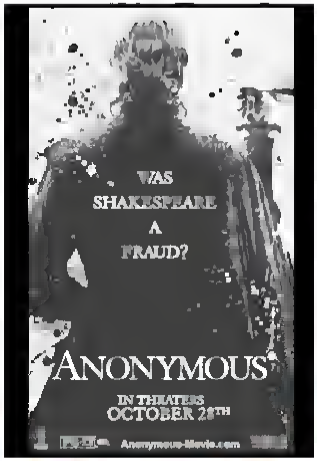
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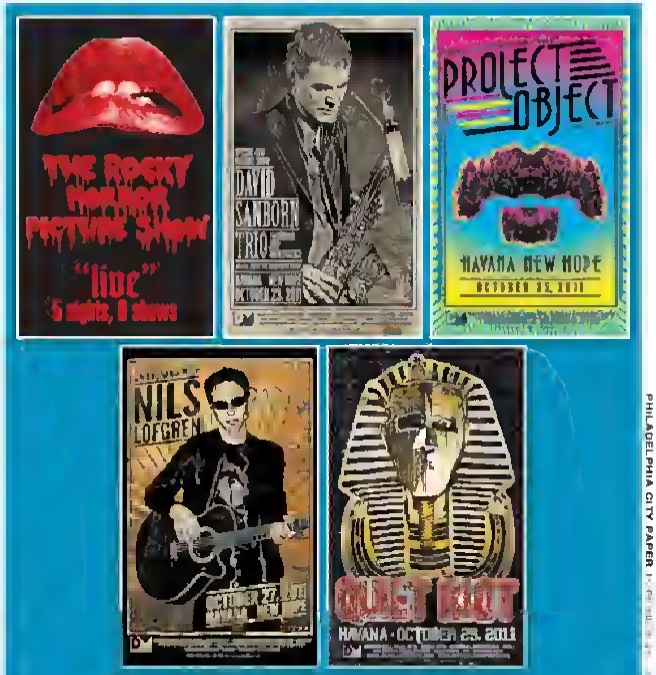
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DO YOU MISS MANNERS?

SPITBALLING WITH THE AUTHOR OF *HOW TO BEHAVE*

BQ

BY **PATRICK RAPA**

I'm sitting at a table in a Fairmount pub with my brother and his wife when I feel something bounce off my shoulder. I look where it lands. Spitball. Are you kidding me? (And no, this isn't Krupa's.)

"You know," my brother says, "I thought I saw something fly by earlier." We crane our necks to the far side of the bar and spy the culprit: a shaved ape in a tight T-shirt wadding up pieces of napkin in his mouth and then stuffing them down the barrel of his soda straw.

Option 1: I go over there and get my ass kicked, teach us both a lesson.

Option 2: I swipe his cell phone and wallet, ninja-style, then use them to ruin his personal and professional life over the next 10 years.

Option 3: I tell our waiter, let him deal with it.

Option 4: I do nothing.

Honestly, option 2 is really tempting, but I eventually settle on 3. Our waiter marches over there, says something, and no more spitballs are detected.

"Good stuff," says Carolina Tiger, author of the recently updated 21st-century etiquette book *How to Behave* (Quirk, Oct. 4), when I describe the scene. "It's better if that comes from a voice of authority. Plus you get to avoid confrontation, which is always good."

Well, if we're talking about a physical showdown, yes. But one thing her book makes clear is that practicing good etiquette is not the same thing as being a pushover. "I think you have to pick your battles," she says. "There are some things that happen that you shouldn't push under a rug, that you should deal with firmly."

The book does offer no-nonsense suggestions for dealing with random acts of rudeness. When somebody's lugging 12 items in the 10-items-or-less aisle, point to the sign. If people are talking during the movie, shush 'em. If your mom's posting too many lame comments on your Facebook wall, establish restrictions on frequency and subject matter.

Just be tactful. Should one of your fellow passengers lay claim to an armrest that's rightfully yours, first you ask nicely. It's only when all else fails that you should consider putting your resting forearm against that of the offender.

"You should only do that if you're prepared to have like a nudging fight for the rest of the flight. If the armrest means that much to you ...," says Tiger. "I like the one where you drop something or you ask them to get something out of the overhead for you. I think that's the better passive-aggressive way to go."

That's another thing about etiquette in Tiger's book that rings true. We're all pretty quick to diagnose our friends and family as passive-aggressive, but straightforward aggression rarely leads to a satisfying resolution. "It's not good to be passive-aggressive in your personal relationships," says Tiger. "But if it's a stranger that you're on a plane with, then why get into the whole mentally exhausting debate?"

Another scene: I'm standing at the deli counter at a just-opened supermarket in Northern Liberties and the older couple next to me is being rude to the employee-in-training behind the counter. She's muttering, rolling her eyes at the slow service, he's loudly and *slooowly* correcting the lady when she gets their order wrong. I put up with about a minute of it before leaning over and instructing him not to be a dick. "What?" *Don't be a dick,* I say. *Be nice.*

Ill advised. "I can see the temptation to be the vigilante, but I would stay out of it," says Tiger. "I feel like you correcting them is just going to give them more fodder to kind of mutter under their breath and be pissy people than solve a situation."

And my co-worker who thinks tourists are so inconsiderate if they stop him and ask for directions when he's clearly listening to music? Don't they realize he can't hear them? "I think he should take out his earbuds and give them directions. He's in a public place. He's a citizen in our society. I think he needs to participate."

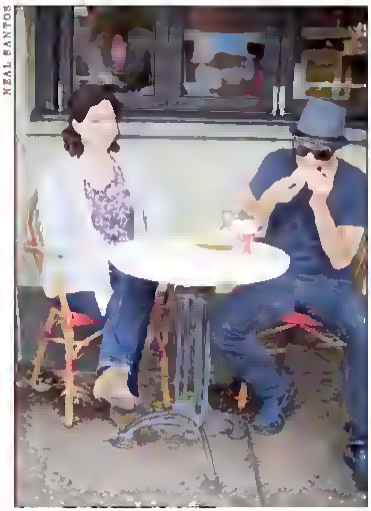
Tiger, who bolstered her book by polling friends and family, doesn't purport to have all the answers. "Somebody said, 'Move over, Emily Post,' but I'm not really claiming to be Emily Post," she says. *How to Behave* includes several "fantasy solutions" to etiquette-breaching affronts, like counting out loud the express lane renegade's quota-busting purchases. Common sense says, yeah, maybe that's a bad idea.

"I think it's actually harder to be polite than to fly into a rage, because you're controlling your impulses, rising above the situation."

And what about those rude readers depicted on our cover, too engrossed to acknowledge the waiting waiter? Tiger sees it both ways. "They should be aware that there's somebody who's standing there and working for a living," she says. "At the same time, sometimes you're really into your book. I don't think it's asking too much for the waiter to have to just say, 'Excuse me, I'm standing here.'"

(pat@citypaper.net)

NEAL SANTOS



BITE YOUR TONGUE actually harder to be polite than to fly into a rage, says author Caroline Tiger. shown keep his cool

FALL BOOK QUARTERLY

OUR CRITICS SUSS OUT READING MATERIAL FOR THE **AUTUMN** MONTHS

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FICTION

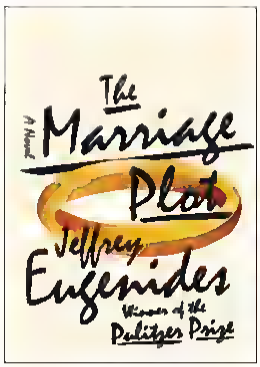
THE MARRIAGE PLOT

BY JEFFREY EUGENIDES

→ At the Free Library Nov 1

Pitched somewhere between the intimate, suburban scope of *The Virgin Suicides* and the globe-spanning, multi-generational sprawl of *Middlesex*, Jeffrey Eugenides' third novel — arriving right on track to maintain his one-a-decade pace — focuses on three Brown University grads, starting on commencement day 1982, and following them through a year or so of research fellowships, grad-school applications and post-collegiate gallivanting. There's nothing exceptional about its thematic milieu (a literary novel about college life feels like a blatant cliché, even if they're actually pretty rare), and the action is largely confined to the brief span between Cape Cod and the fictional Prettybrook, N.J. Despite the smattering of Big Ideas, academic and otherwise, fiddled with across its 400 pages — semiotic theory, Christian mysticism, manic-depressive psychology — *The Marriage Plot* is a resolutely small, rather tame romance story. The title refers to the semiotheticus of our conspicuously conventional (attractive, smart, well bred) heroine, Madeleine Hanna, staking a somewhat feeble claim for her beloved Austen and James novels in the face of changing lit crit tides, and also, implicitly, to Eugenides' own novel-which seemingly purports to attempt something similar. Sure, you could squint and see this as an updating of standard Victorian literary formulas — it's a love triangle with Maddy caught between the affections of two self-absorbed, inauspicious suitors — but there's nothing particularly fresh or witty being said here about those tropes, and nothing revelatory about the way it's done. To its credit, the book is appealingly breezy, easily engaging, and full of amusing astutely described (though occasionally tiresome — and sometimes bizarrely anachronistic) period detail, particularly in its all too-recognizable portrayal of the era's burgeoning collegiate hip. But it's hard to shake the sense of canny craftsmanship in Eugenides' writing, and ultimately the settings (for all their exhaustively observed color) and, more damningly the characters (for all their interests, insights, in-jokes and putative passions) rarely feel real. *Farrar, Straus & Giroux, 416 pp., $28, Oct 11*

—K. Ross Hoffman



FICTION

THE VISIBLE MAN

BY CHUCK KLOSTERMAN

Victoria Vick is an unconfident therapist with an unfulfilling personal life. But that's irrelevant. Chuck Klosterman's narrator is neither his protagonist nor his villain. Both roles in *The Visible Man* are filled by "Mr Y__," who contacts Victoria with a special request: to help him sort out his feelings about the people he spies on via a *Harry Potter*-esque invisibility suit. Mr Y__ doesn't feel guilty, per se, about sneaking into strangers' homes and quietly watching them go about their routines (a woman lunges on fried chicken, exercises and weeds, a man talks to his cat and routinely invites a motorcycle gang to his house to discuss philosophy) — after all, it's part of his long-running experiment on human behavior. Mr Y__ is more interested in gaining Victoria's respect for the occasions he intervenes (adding cocaine to the woman's stash in order to curb her hunger, for example) It's a bizarre story with an ending that zigs when you expect it to zag, but what resonates most is Mr Y__'s assertion that we're not truly ourselves, warts and all, unless we're alone. Thus *The Visible Man* becomes the kind of novel you think about for days after you finish reading. Would we be better — less lazy, more interesting — if we were being watched? *Scribner, 240 pp., $25, Oct 4*

—Carolyn Huckabay

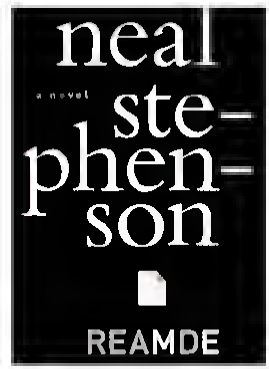
FICTION

REAMDE

BY NEAL STEPHENSON

A reader should mourn the completion of a great 1,000 page book, miss a good one and incinerate a bad one. Put away your lighters. Neal Stephenson's latest doorstop falls squarely and heavily in that middle category. The crazy narrative hijinks that make Stephenson such great fun are certainly present. A virus plaguing the beautifully rendered world of TorRam, a multiplayer online game, infects the computer of a rogue Russian gangster. This leads to kidnapping, illegal flights into and out of China, and lots of explosions peppering a plot that features a heart-of-gold Russian security consultant, a former marijuana-smuggler-cum-billionaire, a beautiful Eritrean adoptee, a double-amputee Vietnam vet, a Hungarian hacker and a Chinese gold farmer, American survivalists, MI6 agents, a perky Asian firecracker of a woman with just enough English to almost plausibly hold things together, and an Islamic jihadist from Wales who's decided that industrial China is the best place to hide out. What's missing from *REAMDE* that's present in Stephenson's earlier works is that magical moment when you simply forget that you're reading — that moment when his fantastical and outrageous inventions and combinations become a new reality. Instead, there's a distance imposed by too many functional characters and too much exposition. His best works avoid this trap by showing and engaging, rather than telling and explaining. *REAMDE* is nice and thoroughly diverting; when it's over, you miss it in the same way you miss an ice cream cone after the last lick. But following a 1,000-page commitment, adjectives like "nice" and "diverting" make you wish there had been less confection and a little more meat. *William Morrow, 1,056 pp., $35, Sept. 20*

—Char Vandermeer



STORYTELLING

POST-IT NOTE DIARIES

EDITED AND ILLUSTRATED BY ARTHUR JONES

→ At the Painted Bride Nov 19

After his New York based Post It Note Reading Series gained national notice, illustrator Arthur Jones took the next logical step and turned the concept into a book. Jones' drawings accompany tales from 20 notable collaborators, ranging from musician Andrew Bird to *This American Life* contributor David Wilcox. In a way, it's surprising it's taken so long for someone to do it, those ubiquitous yellow squares are a perfect medium for comic panels. Jones' style is elegant, detailed but not fussy, spare when appropriate. His renderings enliven even the least absorbing stories. Yet if you're looking for laughs, *Post It Note Diaries: 20 Stories of Youthful Abandon, Embarrassing Mishaps, and Everyday Adventure* is not the place; across the board, the tone tends to be dry and the payoff's more likely to be "Hmm..." than "Ha!" The weakest pieces shoot for informative rather than interesting, like Andrew Solomon's anthropological "Notes on an Exorcism" and Neil deGrasse Tyson's astrophysics reverse "Romancing the Mountaintop." Even the most amusing stories, like Mary Roach's "How Not to Have Sex with Nicolas Cage" and Kristen Schaal's

>>> CONTINUED ON PAGE 16

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BQ FALL BOOK QUARTERLY

"Miss Peppermint Twist," are oddly muted on the page. The best entries start out as one kind of story and, 58 or 72 panels later, quietly turn out to be about something else, they're the ones that provide the collection with its momentum. Somehow, all those yellow squares add up to a satisfying experience. *Plume, 214 pp., $15, Oct. 4*

—M.J. Fine

FICTION

DAMNED

BY CHUCK PALAHNIUK

→ At the Free Library Oct. 29

Chuck Palahniuk continues on his long-standing one book per year trajectory with *Damned!* the adventures of a 13-year-old girl in hell. Madison Spencer has just died from a marijuana overdose—if that's even possible—and landed herself in a grimy prison cell with zillions of other damned souls setting into oblivion. As only Palahniuk could imagine such a girl, Madison is more like *Rushmore*'s Max Fischer than a Judy Bloom heroine (despite beginning each chapter with "Are

This strange bird may be Palahniuk's idea of himself as a little girl.

**yes there, Satan? It's me, Madison"). She's simultaneously awkward and advanced, noting repeatedly that she might be dead, but she's not dumb. "Yes, I know the word treacherous. I'm 13 and disillusioned and a little lonely, but I'm not simpleminded." This strange bird may simply be the author's reincarnation of himself as a little girl: cynical, jaded, perverted and, yet, hopeful. Her hell-bound treks are laden with *Fight Club*'s anti-materialism mantras and the tongue-in-cheek perversions of *Choke* and *Snuff*. Really, there's nothing new here: Hell is envisioned as a place overrun by overthrown gods-turned-demons who stalk and eat you, corporate mediocrity, painful screenings of *The English Patient*, telemarketers, Internet porn and a "Great Ocean of Wasted Sperm." Even Madison's coming-of-age story feels oddly typical, despite the setting. She gains self-confidence, finds a gaggle of friends, *Breakfast Club*-style, and triumphs over evil. Part child prodigy, part lonely soul, Madison should be the ultimate new age heroine. Alas, she simply doesn't meet the mark. Palahniuk's journey through hell is less hellish than most of his earthly books and reads more like a tribute to adolescence than a true pitch of death. *Doubleday, 247 pp., $24.95, Oct. 18*

—Meg Augustin

MEMOIR

BLUE NIGHTS

BY JOAN DIDION

→ At the Free Library Nov. 3

**Like a beautiful piece of clothing with all the stitching exposed, the architecture of Joan Didion's writing is on full view in *Blue Nights*. And it's in that naked display that the true magic of this memoir, covering the slow-burn death of Didion's daughter and the continued aftermath of her husband's sudden passing (detailed in 2005's *The Year of Magical Thinking*), becomes exquisitely clear. This is a heartbreaking little book, covering not just the tragedy of losing a child but the inevitability of growing older and closer to death yourself. The prose is willful, the details remarkable—tea sandwiches, the morning light in Malibu and specific collections of words (a doctor's nonchalant assessment, a troubled child's temper tantrum) repeated but never quite understood. At this point in a storied career, Didion is a wily master: It feels like she had to write this thing because that's what she does, even though it was crippling and emotional for her. The way she humbly reveals that tension is tremendously affecting. In a moment of punctuation as poetry, she makes a series of statements about her increasing frailty, each followed by a colon, implying a world of unspoken anxiety. *Blue Nights* is also a treatise on memory and the ways our lives inevitably lurch forward. That movement creates casualties: things, beloved homes, people, our younger selves. Didion acknowledges that she is alone and on the downward slope of life. Fortunately, her writing still has incredible places to go. *Knopf, 208 pp., $25, Nov. 1*

—Lee Stabert

FICTION

ZONE ONE

BY COLSON WHITEHEAD

→ At the Free Library Oct. 31

Finally, a book that eschews the zombie genre's obligatory gore and predictable tragedy-triumph arc with a smart, well-written adventure about an average man's survival

>>> CONTINUED ON PAGE 18

VERY LONG NOVELS

LOSE YOURSELF

HARUKI MURAKAMI CONSIDERS GETTING STUCK ON AN ENDLESS LOOP

→ BY **JUSTIN BAUER**



Alone on a train, headed to the seashore, Tengo Kawana reads a short story in an anthology of travel writing. Because Tengo is one of the main characters in a Haruki Murakami novel, it comes as no surprise that the story is about a town of cats, and that it precedes a life-changing, reality-altering event.

The story of the cat town, just a little digression within the bulk of Murakami's *1Q84* (Knopf, Oct. 25), is both simple and portentous. A young man, traveling aimlessly, disembarks from his train in an attractive town that he discovers is abandoned. After nightfall, the town fills with felines, who conduct themselves like a small nocturnal society. The young man, curious about the cat town at night, misses the daily outbound train; then the next, until the cats scent him, the following day, when he tries to catch the train out, it fails to stop for him.

Tengo reads the story twice: first on the train, and then after he arrives in the seaside town to visit his estranged father in a nursing home. To Tengo's father, the story makes perfect sense: "When a vacuum forms, something has to come along to fill it," he says, and then, "If you can't understand it without an explanation, you can't understand it with an explanation." For Tengo, a line about the town, "the place where he is meant to be lost," sticks with him. He uses that image of the cat town, repeatedly, to illustrate the kind of place where someone can get stuck and get lost.

This, in miniature, is what *1Q84* wants to be. In precisely the same way that Tengo sits on a train, reading about a character sitting on a train, so *1Q84* describes its own feedback loop. And that description, of destiny and true love in an alternate version of the year 1984, intends to trap its reader in another version of the town of cats.

Murakami nearly succeeds in doing so. He's got a lot going for him, much of it technique honed over the course of a long, successful career. *1Q84* features familiar Murakami-isms: the diffident slacker everyman, the odd women, either quirky and damaged or hard-boiled and brittle, blunt dialogue, and narration with a particular mix of specific physical detail and vagueness in emotional description. It's also satisfying in its depth of field, as it moves outward from individual memory, to the duet of a predestined love story, to the societal atrocity of cult politics, and the collective responsibility and trauma that Murakami has been preoccupied with since the 1995 Aum Shinrikyo subway attacks. But his practiced hand and emotional coolness can make the book distant and even mechanical, as if resigned to its ending. Even *1Q84*'s outlandish elements—like the religious cult that slips into sexual brutality, or the program of assassinations avenging domestic violence—move forward in such a measured fashion that the introduction late in the book of a third character is the most jarring thing yet.

But the most important feature of *1Q84* is its very length, because the very long novel (think *Freedom*, think *2666*) operates by different rules, and those rules play to Murakami's strengths. The very long novel rewards digression and circularity in plot; it prizes the accumulation of detail and the immersion in style that a high word count allows. That immersion makes the very long novel an experience instead of a mere story. *1Q84* may be imprecise in its morality or vague in its ideas of free will, it even tosses aside its references to George Orwell quickly and carelessly, like abandoned writing exercises. But none of those flaws keep it from becoming something very close to a town of cats.

(j_bauer@citypaper.net)

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BQ FALL BOOK QUARTERLY

Colson Whitehead's fifth novel follows Mark Spitz, a low-level volunteer methodically clearing lower Manhattan of "stragglers" — zombies who remain eerily stuck in place — and "skels," the more ravenous variety. Plus, of course, bodies. Like all survivors, Mark has Post-Apocalyptic Stress Disorder, but his "one exceptionality" helps him adapt while the American government scrambles to save our culture with slogans, anthems and corporate sponsorships. While zombies primarily generate horror entertainment (particularly the sick thrill of shooting not-quite-people), *Zone One* considers bigger ideas of civilization. Even as they consider whether their tragedies were "comeuppance for a flattened culture" or divine judgment, survivors also manage to reinvent society's rules, Whitehead makes zombies as plausible

Whitehead makes zombies as plausible as a sudden lack of fossil fuels.

bly horrific as earthquakes, tsunamis or a sudden and total lack of fossil fuels. He transcends the genre — as Margaret Atwood did for science fiction — with a mature novelist's keen literary skill and startling insight, insisting that we consider how we might react in the face of cataclysm. *Doubleday, 259 pp., $25.95. Oct. 18.*

—Mark Cofta

VISUAL ART

ANY EVER

BY RYAN TRECARTIN

That we had Ryan Trecartin here in our South Philly backyard, and lost him as an embarrassment. Yet letting the caged bird fly has worked magic for the now-30-year-old multimedia/installation artist, whose book, *Any Ever*, captures the twitchy character-driven delirium of his 2010 MOCA Los Angeles show of seven stream-of-consciousness-driven flicks spread throughout two floors. Equal parts New York Dolls, Andy Warhol's *Chelsea Girls* and *Project Runway* (if it were held in a Berlin brothel before the fall of the Wall, that is), the greasy women and inconsequential men who fill these stills reveal a brand of lo-cal-ly dismay and dismal sensuality — disgusted decadence, even — till-now unwitnessed in the work of a man so early in his career. *Rizzoli, 160 pp., $45, Oct. 4.*

—A.O. Amaros

MEMOIR

LIFE ITSELF

BY ROGER EBERT

For most of us, childhood memories can be instantly unlocked by the taste of a toasted marshmallow. But it wasn't until Roger Ebert's thyroid cancer surgery cost him the ability to eat or taste food that he uncovered a font of reminiscence. Upon recalling a glass of root beer he once drank as a child, Ebert writes in his new memoir, his brother-in-law responded, "Could be, when the Lord took away your drinking, he gave you back that memory." Often in mind-numbing detail, Ebert recounts his life — from his family's history to the menu at his favorite local fast-food restaurant. But his narrative soars with thoughts of his rivalry-turned-friendship with the late Gene Siskel ("No one else could possibly understand how meaningless was the hate, how deep was the love"); encounters with Lee Marvin, Robert Mitchum and John Wayne; and his happy late-in-life marriage. "She has been with me in sickness and in health," Ebert writes, "certainly far more sickness than we could have anticipated." *Grand Central, 436 pp., $27.99. Sept. 13.*

—Andrew Milner

FICTION

KING OF THE BADGERS

BY PHILIP HENSHER

The compulsively readable *King of the Badgers* opens with a young girl going missing in Hanmouth, England. But Philip Hensher's shrewd multi-character novel is no detective thriller. Rather, it's a smart, stinging satire about the town's peculiar residents and their odd behavior. There's David, an overweight gay man, his phony boyfriend, Mauro, a drug/sex/money hungry Italian, an overextended married couple, and an artist who assembles pornographic collages. Although his intersecting stories of neighbors and strangers go off on tangents, Hensher provides many engaging, intimate and intricate details about love and relationships. His characters are all connected — not just by Hanmouth, with its omnipresent closed-circuit cameras, or by romantic and financial despair, but by their secrets. Everyone is hiding something kinky — or kinky — and they're all under constant surveillance. In chronicling these lives of shame, Hensher has written a shrewd black comedy of manners that uncannily shows how people are their own worst enemies. *Faber & Faber; 448 pp., $26. Sept. 13.*

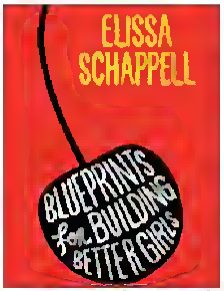
—Gary M. Kramer

IN SEARCH OF SELF

PEAK PERFORMANCE

THE NEW LITERARY HEROINE LOOKS INWARD FOR A HAPPY ENDING

→ BY **KATHERINE HILL**



"How strange it is to see one's friends taking their fixed shapes!" 36-year-old Virginia Woolf wrote in 1918. Woolf insisted on the fluid nature of being, yet even she couldn't help envisioning life as a trajectory, as though childhood were just some sourdough starter en route to grown-up bread. After all, we all want to feel we're getting somewhere. That we're warming, and rising, and forming a nice, hard crust.

The shape of the self over time is a staple subject of fiction, and the latest books by Elissa Schappell and Lily Tuck offer two excellent new variations.

Schappell, a *Vanity Fair* columnist and co-founder of *Tin House*, can find the erotic in any relationship, drawing it out in sentences packed with wicked observation. Her first book, *Use Me*, traces its heroine's trajectory from lusty tourist teen in France to lusty mother of two in Brooklyn. ***Blueprints for Building Better Girls*** (Simon & Schuster, Sept. 6) — the title of a 1963 etiquette manual one character mocks — again explores the trajectory of American womanhood, this time in loosely linked stories about reckless girls and the people they hurt. Extras in one become leads in others, and Schappell makes it work beyond the fun of discovering that one character's co-worker is another character's mom.

That's because something else connects these women: something more lethal than their irrepressible snark, their guilt over children and careers, and their fondness for Jack Daniels. It's their sense that they ought to be better. But, c'mon, how can they be? The world's full of assaults and contradictions. "It seemed ironic that, as the head of human resources, I couldn't produce a human," says infertile Kate.

These days it's all the rage for stories to shift mechanically between past and present until something important is revealed. Schappell, mercifully, avoids this. She's fully attuned to past, present and future, but thanks to her unbridled characters, she writes with admirable freedom. In "Elephant," fellow moms Charlotte and Paige merely get acquainted at the park. Stuff comes up — *good* stuff, like Charlotte resolving to "let her daughter dig wherever, and whenever she wanted" — but only because Schappell really lets them talk.

If Schappell builds lives, Tuck unravels them. In her exquisite new book, ***I Married You for Happiness*** (Atlantic Monthly, Sept. 6), the National Book Award-winning author of *The News From Paraguay* examines not what a life is becoming, but what, in the end, it's been.

One night, Nina's husband, Philip, succumbs to sudden cardiac arrest. At his deathbed, she looks back on their marriage — a story of love, but also infidelity, of symmetry, but also divergence.

Philip, a mathematician, liked to discuss probability, time and such charming concepts as amiable numbers. Fittingly, there's a mathematical beauty to Nina's reminiscence, which consists of short, poignant, but unchronological episodes. At first this feels free-wheeling, but it is: like Tuck's elegant prose, carefully arranged. Nina touches a scar on Philip's forehead, pages later, its origin is revealed.

Tenses mingle to devastating effect. Philip has just died and Nina is still processing, so he's both an "is" and a "was" to her. "Time," she suggests, "is what prevents everything from happening at once." In her story, the opposite is true.

Throughout the book, a shutter bangs, marking time after Philip's death. As a refrain, it's a lot like the clock in *Mrs. Dalloway*. Clocks are actual timepieces, yet what do shutters do? They open in the morning, close at night. The banging shutter — open, but ever threatening to close — is a timepiece of another sort, and a striking note in this exploration of the hardest part of any trajectory. Which is, of course, the end.

(editorial@citypaper.net)

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old '91s
Shaun Brady hits rewind

NUMBERS GAME



THERE MAY BE more inventive ways to celebrate a film festival's 20th anniversary than by programming a batch of movies that share the same birth year, but fortunately for the Film Festival, 1991 looks pretty damned impressive in retrospect.

While the 20-year-old films in the fest's "From the Vaults" sidebar are all very different, each seems like a case study in aberrant psychology. Jonathan Demme lets his leads examine each other in ***The Silence of the Lambs*** (pictured), via the ceaselessly parodied banter between Clarice Starling and Hannibal Lecter, marking the point where Anthony Hopkins started moonlighting as a horror ham while keeping his day job as knighted thespian.

The Coen brothers and David Cronenberg both dug into the psyche of writers who don't deal very well with the blank page. ***Barton Fink*** tossed earnest playwright John Turturro into the existential hell of Hollywood hack work, while Cronenberg's take on William S. Burrough's unadaptable novel ***Naked Lunch*** became a first-person sci-fi noir.

While both those protagonists became trapped inside their own minds, the well-meaning American boy in post-WWII Germany who becomes the focus of ***Europa*** gets stuck under the unflinching gaze and cruel machinations of Lars von Trier. The last thing the Danish director/provocateur probably wants to hear about right now is Nazis, given his recent Cannes blunders, but this film, originally released in the States as *Zentropa*, is full of them. One of von Trier's earliest experiments, *Europa* places his characters under the microscope, slapping them onto slides made up of layers of cinematic artificiality.

By far the most heralded of the group, Demme has moved on from the Oscar-reaping tautness of *Lambs* to a much looser style inspired by his musical heroes. Von Trier went from promising Euro-talent to divisive shit-stirrer, while the extremely mixed reactions earned by *Barton Fink* and *Naked Lunch* have reversed into critical hosannas for the Coens and Cronenberg's every move.

(s_brady@citypaper.net)



SMOKIN': Joe Frazier (left), the subject of Mike Todd's documentary, opened his North Philly boxing gym "as a safe space in the heart of difficult problems."

barnburners

HATE IT OR GLOVE IT

At the 2011 Philadelphia Film Festival, two underdogs come out on top. By A.D. Amorosi

Like the sport itself, the boxing-documentary canon is littered with contenders. Most are formidable, but few are true standouts. Count ***Joe Frazier: When the Smoke Clears*** and ***The Real Rocky*** among the victors.

The legendary Frazier's career (not to mention his once-heralded, now-closed North Philly gym) is often overshadowed by that of longtime rival Muhammad Ali. Entering the cinematic ring is British filmmaker Mike Todd, whose immigration-heavy cinematic meter makes Smokin' Joe seem like a strange follow-up.

"My interest is in stories that reveal how history lives in the present, how culture shapes identity," says Todd. "To be able to combine Joe's story with that of his gym, its significance to him and the local community had the makings of a fascinating project."

When you combine the backdrop of a Philadelphia in flux during the civil rights struggle of the '60s and '70s with interviews from the down-to-earth elder Frazier and his son, Marvis, the result is a dramatic tale told colorfully and with blunt honesty.

"When we first began filming, the problems with drugs and gun crime were a real issue," says Todd of Frazier's hard North Philly neighborhood. "For Joe to have kept the gym open as long as he did, as a safe space in the heart of difficult problems, should have received more recognition than it did."

Meanwhile, New Jersey-born filmmaker Jeff Feuerzeig shines a bright light on Chuck Wepner, a statesman, fighter and longtime liquor salesman known as "The Bayonne Bleeder." Like the subject of Feuerzeig's last documentary, *The Devil and Daniel Johnston*, Wepner was an underdog.

"Chuck was never taken seriously," says Feuerzeig of the subject of *The Real Rocky*. "He was mocked. Yet not only did he prove that he could stay the distance by keeping all his marbles, he went on to be the subject of the one of the greatest, most lucrative film franchises." (Sylvester Stallone disputes this claim to a degree, but Feuerzeig is confident that it was Wepner's toughness and tenacity that served as the model for Balboa.)

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After winning his nickname at the violent hands of Sonny Liston, Wepner fought Ali for the world heavyweight title in 1975 and kept going after Muhammad Ali broke his nose and opened cuts over both eyes.

"At 10 years old, I was a fan of guys like Evil Knievel and Andre the Giant, and here was this guy at my grade school's sports night showing us home movies of — getting beat up by a grizzly bear," says Feuerzeig. "From the very first time I saw him, I knew he was the real deal."

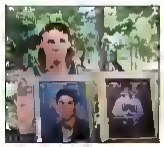
(a_amorosi@citypaper.net)

→ When the Smoke Clears *screens Sat., Oct. 22, 4:45 p.m., Prince Music Theater; and Sun., Oct. 23 9:25 p.m. Ritz East.* The Real Rocky *screens Fri., Oct. 21 8 p.m. Ritz East, and Wed., Oct. 26 5 p.m. Ritz Five. For tickets and more information call 267-239-2941 or visit filmadelphia.org.*

[the philadelphia film festival edition]

cinema verité

➤ Into the Abyss | B+



Originally intended for a television project, this is the least Herzogian of Werner Herzog's documentaries, without the existential spin of his unmistakable narration. Not to worry; his onscreen presence compensates, as he asks a Texas death-row inmate, "Describe an encounter with a squirrel." The up-close look at a terrible crime and its aftermath spreads outward to encompass the collateral damage of the death penalty, which Herzog clearly opposes, in a solid if surprisingly conventional investigation. —Sam Adams

➤ Connected | B-

Our addiction to technology is under scrutiny in filmmaker Tiffany Shlain's "autoblogographical" plea to unplug, so it's ironic that it fails to connect. The film jumps around from lectures on nature and history and philosophy to strangely placed home movies; she even presents a series of random sentences at the end of the movie. "Be curious. Make a difference. Always laugh at yourself." This stream-of-consciousness scrapbook is visually appealing, yet shamelessly plugs itself one too many times to be taken seriously. —Anna Pan

➤ Paradise Lost 3 | A-

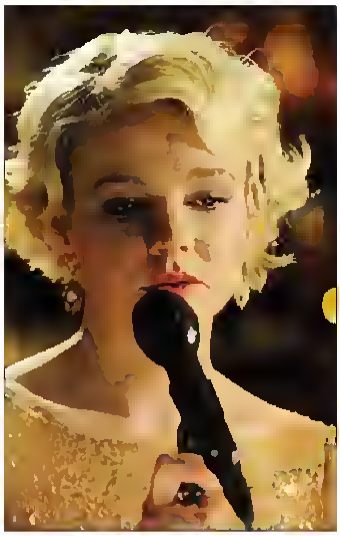
Crowning their cumulative masterwork, Joe Berlinger and Bruce Sinofsky return to the case of the West Memphis Three, rural teenagers, now in their 30s, imprisoned for the brutal murder of three 8-year-olds. A drawn-out appeals process is hardly the stuff of high drama, but their persistence pays dividends, 16 years after the fact, a panel of expert witnesses overturns basic assumptions that even the Three's defenders had taken as read. A new epilogue, encompassing dramatic developments that took place in August, brings the trilogy to an emotional, well-earned close. —Sam Adams

➤ Surrogate Valentine | B



When a weary, decaffeinated folk singer (Goh Nakamura, playing himself) goes on tour with the clueless douche actor (Chadd Stoops) hired to play him in a movie, you might expect some wacky road/buddy comedy antics. Seems like that's what Stoops thought, too. He's distractingly unconvincing as a human being, always hamming it up despite the sleepy soundtrack and lingering black-and-white landscape shots. Nakamura, meanwhile, is engagingly understated, his earnest voice and gentle acoustic guitar help you forget the dumb parts. —Patrick Rapa

flick pick review



READY FOR HER CLOSE-UP: Steve McQueen's second feature stars Carey Mulligan as the younger sister of a man addicted to sex.

SHAME

B+ **INVERTING THE PRIVATION** of his striking debut, *Hunger*, Steve McQueen's second feature is about an appetite indulged rather than suppressed. Michael Fassbender, whose stock has risen dramatically since playing an emaciated hunger striker for McQueen, here takes on a cocksure Manhattan executive whose serial sport-fucking quickly reveals itself as an insatiable compulsion. As Fassbander carries on with casual pickups, prostitutes and online pros, the movie itself risks falling prey to the monotony of addiction. Notwithstanding Sean Bobbitt's cinematography, which aligns Fassbender's impressive physique with the city's glistening glass and steel, the encounters grow repetitive and numbing, if the object is to make beautiful people having sex boring, it works. Fassbender's rhythm is upset when his younger sister (Carey Mulligan) turns up in his apartment, desperate for both financial and moral support. She's ostensibly an aspiring singer, although her maudlin rendition of "New York, New York" — presented in an unbroken close-up like some dramatic coup — is amateurish and on-the-nose. As in *Hunger*, McQueen has a weakness for pushing his points too hard, until they detach from the narrative and become freestanding works of their own. An extended brother-sister tête-à-tête illuminated only by a flat-screen TV playing public-domain cartoons feels more like it belongs in the Whitney Biennial than the middle of a film. Late in *Shame*, McQueen and co-writer Abi Morgan tilt the story on its side, revealing Fassbander's addiction as a mere symptom of a deeper rot, one that, for once, McQueen merely implies rather than pounding into the ground. McQueen has a keen eye and great taste in actors, but he tends to underline his ideas rather than developing them. There's brilliance in *Shame*, but it's dulled by repetition. —*Sam Adams*

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Josh Middleton on Philly films

PHILMOGRAPHY



WITH FLICKS COMING in from every corner of the globe for the Film Festival, you know our fair city had to get her hands up in the mix. This year's locally connected offerings include an array of genres, diverse around-the-corner talent and just enough ghetto to make us look all badass.

Philadelphia is to ***Streets*** what NYC is to *Sex and the City*, plus a whole lot more black people. Shot in every nook and cranny of Philly, local director Jamal Hill's tough-love drama follows a teenage girl (played by native Nafeesa Williams) who gets tangled in scary gang-driven shenanigans when she moves into town. Other Philadelphians in the impressive cast include Marvin Warner and up-and-coming hip-hop star Meek Mill. SEPTA and the Ben Franklin Bridge make commendable cameos, too.

Philly-born Valerie Weiss directed ***Losing Control***, a quirky rom-com starring Miranda Kent (pictured) as acute but neurotic science geek who's struggling through her Ph.D. program. Knocking on 30's door, she begins to doubt her life's direction when her final experiment (on a protein that kills sperm) goes awry. So she breaks up with her boyfriend and embarks on a quest to find a few "Mr. Rights for tonight." But when she decides to run back to her ex, he's locking lips with another chick. Fail.

The 215's repped on all sides of the camera in ***Race to the Bottom of the Earth***, an adventure doc directed by locals Nancy Glass and Michele Loschiavo. It follows Philly explorer Todd Carmichael (who's also CEO and co-founder of La Colombe) as he attempts to be the first American to make a solo trek to the South Pole — all while wearing a Flyers beanie. Ninety-five percent of the footage comes from video diaries Carmichael shot along the way — capturing everything from broken skis and frostbitten toes to the delirium that overtakes him as he creeps toward the finish line. The rest of the film is composed of interviews with his wife, who's holding it down in Philly wondering what the hell she got herself into.

(josh.middleton@citypaper.net)

FOREIGN EXCHANGE

Twenty years in, the Philadelphia Film Festival exudes a certain *je ne sais quoi*

➤ AMADOR | C+

Marcela (Magaly Soler) is pregnant and disenchanted. She wants to leave her boyfriend, but economic circumstances force her to get a job as a caregiver for the elderly Amador (Celso Bugallo). When her client dies, Marcela keeps it secret in order to keep getting paid. It's no *Weekend at Bernie's*, but *Amador* generates its inoffensive humor from a priest and a prostitute who give Marcela advice. Alas, were it not for the wonderfully expressive Soler's heartfelt performance, *Amador* would be dead on arrival. —*Gary M. Kramer*

Spain, 10/23, 12:40 p.m., RE; 10/23, 7:30 p.m., R5; 10/29, 2:30 p.m., RE.

➤ ATTENBERG | B+

Taking its title from a Greek mangling of David Attenborough's surname, Athina Rachel Tsangari's unsteady feature approaches its subjects like a curious anthropologist, observing their rituals with an air of bemused fascination. Ariane Labed plays a blank-eyed young woman whose father's impending death turns her attentions to belated sexual experimentation, first with friend Evangelia Randou, then with the engineer she drives to work each day. That the latter is played by *Dogtooth* director Yorgos Lanthimos, who is also Tsangari's boyfriend, explains the films' overlapping interest in the peculiarities of human behavior, although Tsangari's take is less whimsical and more disorienting. Instead of enacting scenes from *Footloose*, her protagonists engage in a series of choreographed movements, part child's game and part mating dance, threaded through like a strange refrain. *Attenberg* is a hair too insistent in its own oddity, but you'll never look at shoulder blades the same way again. —*Sam Adams*

Greece. 10/23, 10:10 p.m., R5; 10/25, 10 p.m., R5.

➤ HOSPITALITÉ | C

Good-natured printing shop owner Mikio's (Kenju Yamauchi) life is upended when a stranger (Kanji Furutachi) comes into his store asking for help. Mikio gives the man a job and a room in his home, but soon watches in horror as the number of house guests multiply — along with their problems. *Hospitalité* offers some wry observations about good manners and bad behavior, but unless 20-person living-room conga lines crack you up, this mild-not-wild import will leave you nonplussed. —*G.M.K.*

Japan. 10/24, 2 p.m., RE; 10/30, 7:20 p.m., RE; 11/3, 3:50 p.m., RE.

➤ MISS BALA | B

In director/co-writer Gerardo Naranjo's atmospheric *Miss Bala*, Laura (Stephanie Sigman) is a Mexican beauty pageant hopeful, unwillingly embroiled in a dangerous drug cartel operation. The film's dazzling style vividly tells a substantive drama about the reach of drug violence in Mexico — from police corruption and innocent victims to DEA agents and American drug dealers. Sigman gives an astonishing performance. Watch her expressions as Laura attends the pageant following a violent shootout. Yet despite its honesty and timeliness, *Miss Bala* ends up feeling a bit lukewarm for such a hot topic. —*G.M.K.*

Mexico, 10/25, 7:35 p.m., RE.



Attenberg

➤ THE TURIN HORSE | A-

Béla Tarr's self-proclaimed swan song feels like an ending — of his career, of cinema, of life as we know it. The scene is a stone cottage on a Hungarian plain beset by unceasing winds, where a farmer and his daughter scrabble for sustenance with minimal interaction or warmth. Buoyed by a hypnotic organ score, *The Turin Horse* is a movie you can comfortably drift in and out of, even catnaps don't seem contrary to its intentions. It's a dream, or a nightmare, or a distillation of the brute cruelty of life, and an unshakable experience no matter how you look at it. —*S.A.*

Hungary, 10/27, 6:30 p.m., RE; 10/29, noon, R5.

➤ YOUNG GOETHE IN LOVE | B+

A sweet, breezy period romance, *Young Goethe in Love* is full of "sturm und drink." Heartaches prompt the "boldly crazy" Goethe (Alexander Fehling) to engage in excess. When his father sends him to Wetzlar to work as a law clerk for Kestner (Moritz Bleibtreu), Goethe meets and falls for the poor but feisty Lotte (Miriam Stein). However, after the couple kiss romantically in the rain, she is forced into an engagement with Kestner. A duel, a tragedy and, of course, *The Sorrows of Young Werther* ensue. The love triangle of *Young Goethe in Love* is utterly conventional, but like the film, it's quite rewarding. —*G.M.K.*

Germany, 10/21, 5:30 p.m., RE; 10/26, 2:45 p.m., RE.

✚ VENUE KEY

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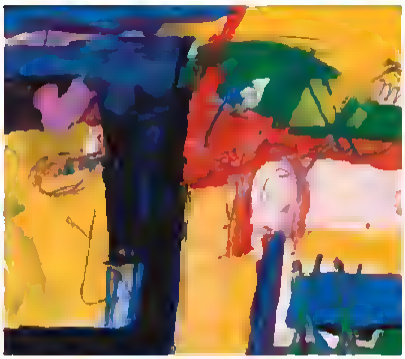
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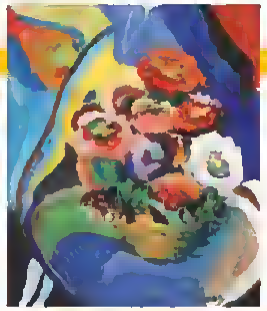
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Mark Cofta on theater



MARK GARVIN

➤ SINGULAR SENSATION

The fictional solo show — one that doesn't document a historical figure's life — is a rare and wonderful creature. Like Becky Mode's *Fully Committed*, Craig Wright's ***Mistakes Were Made*** traps its main character in a flurry of calls from a 10-line phone, ratcheting up the tension — and laughs — with each ring.

Scott Greer (pictured) makes a mercurial yet endearing Felix Artifex for **1812 Productions**, a schlock theater producer desperate to stage a new play instead of his usual "old recycled crap." Artifex sees himself as "imaginative, hopeful and driven," but as he juggles calls from a demanding movie star, an idealistic playwright, his hateful agent, and some Italians trucking sheep through hostile territory (it all adds up eventually), "desperate" is more accurate.

Director Matt Pfeiffer wisely chooses to play *Mistakes Were Made* sincerely, not as farce. Even when Artifex confides in his giant fish, Demise (a puppet designed by Ahsa Sickora-Kleckner, manipulated by Georgia Schlessman), Greer's portrayal stays genuine. He's particularly exacting in his phone listening; a production eager for easy laughs would speed him along, but the time he takes to hear his imaginary counterparts reveals what they say through his reactions, expertly building suspense. Amanda Grove as his mostly offstage receptionist adds a perfect deadpan note to Artifex's meltdown.

What results isn't a sitcom-style punchline comedy, but a wild ride of a play about commerce and artistic passion, with a neat final twist. No one who loves theater should miss it. *Through Oct 30. $28–$36, Plays & Players Theatre, 1714 Delancey St., 215-592-9560, 1812productions.org. (m_cofta@citypaper.net)*

➤ Mark Cofta reviews Lantern Theater Co.'s New Jerusalem *at citypaper.net/arts.*

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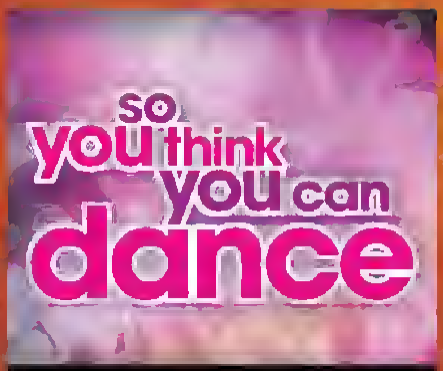
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+ NEW

JOHNNY ENGLISH REBORN

A haiku Rowan Atkinson
runs around being awkward
He's quite good at that. *(Not reviewed) (UA Riverview)*

MARGIN CALL | C

A grim snapshot of the banality of greed, first-time writer/director J.C. Chandor's long, dark night of the soulless is set on the eve of the 2008 financial crisis, as one Wall Street firm comes to grips with the toxic mess it's gotten itself — and everyone who's invested in it — into. As he's escorted from his office following the latest round of downsizing, analyst Stanley Tucci hands a USB drive off to underling Zachary Quinto, an actual rocket scientist who immediately grasps what Tucci was on to. The never-quite-defined ughiness in the numbers travels up the corporate ladder through a smart cast, all well versed in dead-eyed charm. Paul Bettany, Kevin Spacey, Demi Moore, Simon Baker and, finally, a ghoulish Jeremy Irons. Perched at the edge of a cliff, the decision comes to throw everyone else over, to sell off those assets immediately before word gets out of their worthlessness. Each struggles with the plan in inverse proportion to their position, but ultimately self-interest rules the day. While it's wise on Chandor's part to avoid the seductive glamour that turned Gordon Gekko into an anti-hero a generation ago, his alternative is a ponderously staged morality play that clumsily frames the fine performances. *Margin Call* is little more than a parade of expository speeches, delivered in elevators, limos or, most often, while staring out of high-rise windows at the NYC skyline. —*Shaun Brady (Ritz at the Bourse)*

THE MIGHTY MACS

A haiku. "A basketball team
at a small women's college ___"
Wait. How small are they? *(Not reviewed) (UA Riverview)*

PARANORMAL ACTIVITY 3

A haiku Know what would be so
much cuter? Paranormal
Snacktivity. Fwee. *(Not reviewed) (UA 69th St. | UA Grant | UA Riverview)*

TAKE SHELTER | A-

Every morning, Samantha (Jessica Chastain) makes scrambled eggs. Her routine is cemented in Jeff Nichols' film as close-up shots of the pan, the yellow eggs, the breakfast plates. Regardless of whether her contractor husband, Curtis (Michael Shannon), has time to eat, the pattern is familiar and comforting; when it's disrupted, the morning ritual is missed. The disruption begins just as the movie does, as viewers are invited into what seem to be Curtis' nightmares. He sees strangely yellow rain, storm clouds and tornados. He wakes in a sweat after his dog attacks him or his wife appears ominously soaked in the kitchen. Fearing that he may be losing his mind — as his mother (Kathy Baker) did when he was only a boy — Curtis visits a counselor and his doctor prescribes a sedative. But talking doesn't help. He believes the storm is coming, and begins to refurbish a shelter in his backyard, digging and shopping and reinforcing. Samantha worries, tries to keep focused on their daughter and on their routine. Meanwhile, audiences begin to wonder, along with Curtis, whether it's the routines or the nightmares that are real, whether patterns can sustain anyone against chaos, and how order, even as a fiction, is all we have.



The film doesn't sort out answers, but it makes the questions palpable —*Cindy Fuchs (Ritz at the Bourse)*

THE THREE MUSKETEERS
A haiku Oh, this must be why all those dudes at the protests are wearing those masks! *(Not reviewed) (UA 69th St., UA Riverview)*

+ CONTINUING

50/50 | B
Jonathan Levine's new film is being touted as a "cancer comedy" from the Apatow camp that basically consists of Seth Rogen reacting to his best friend's potentially fatal condition with hilarious one-liners. But that description is a false diagnosis. Will Reiser's script, based on his own experience as a young cancer survivor, takes a more nuanced approach, perfectly willing to find comedy in a horrible situation but equally unafraid of veering into downright sentimental territory. It lunges too far in each direction at times, but Joseph Gordon-Levitt evens out the film's uneasiest tonal shifts, conveying a range of warring emotions from rage to frustration to incomprehension. —*S.B. (UA Riverview)*

THE BIG YEAR | C
Most movies of the rom-com/quarter-life-crisis persuasion treat loose hobbies (karaoke, tennis, golf, hunting for sunken pirate treasure, etc.) as lazy framework for their will they won't-they conceits, using the activities as an excuse to stick their heroes in stupid situations that help them learn about each other. The opposite is true in David Frankel's remarkably inoffensive *The Big Year*. The film, based on Mark Obmascik's nonfiction book about bird watching fanatics who drop everything in their lives to spot as many feathered species as possible in a 365 day span, is so incredibly about birds(?!) that it's actually a welcome sight to see dumb Kate Hudson or somebody stumble out of a coat closet in her underwear spouting sexual non sequiturs. That's not to say they don't try to flesh out the leads —defending champ/horrible husband Kenny Bostick (Owen Wilson), unlucky/unlikable Brad Harris (Jack Black) and impossible-to-root-for millionaire CEO Stu Preissler (Steve Martin) — but early on it's clear that the exotic North American locales the three ornithological stooges visit are much more interesting than the stars themselves. The competitive streak that supposedly exists in all men is the flame to the fuse here, but the dragon all suitors are chasing is probably only fascinating to those who receive Audubon Society newsletters. With so much time dedicated to the minutiae of birds, there's nothing tangible left to care about once they fly away. —*Drew Lazor (UA Riverview)*

THE BLACK POWER MIXTAPE 1967-1975 | A
Göran Olsson's terrific documentary suggests that the Black Power Movement, building and then suppressed from 1967 to 1975, emerged out of needs to resist injury and endure trauma, and also to make visible what was going on in America, what remained unknown to people who didn't have to know. The film features interviews with civil rights figures like Stokely Carmichael and Angela Davis, as well as today's activists (Tahir Kwell, "just love"), tracing how the Panthers resisted oppression and also built a lasting sense of community. —*C.F. (Ritz at the Bourse)*

CONTAGION | B-
Steven Soderbergh's vision of a viral apocalypse is torture porn for germophobes, alternating shots of sweaty sufferers with doorknobs carrying their contagion. If anyone is immune from this population-decimating sick, however, it must be Soderbergh, as his clinical, antiseptic direction barely allows anything to live, be it bacteria or human emotion. Only Matt Damon, as Gwyneth Paltrow's immune husband, wrestles the film back to the human level, the only show of grief or emotion amidst the worldwide panic. Otherwise, it's a procedural in the most literal sense. —*S.B. (Roxy, UA Riverview)*

DOLPHIN TALE | B+
The story of a boy and his dolphin with no tail — and it's not nearly as insufferable as it sounds. The film's opening scenes are a bit heavy-handed and humorless for a kids' movie, but once the titular dolphin has been rescued from a crab trap and takes up residence at a local marine hospital, the movie comes into its own. Despite the vast potential for cheesiness, the film, based on the story of a real dolphin, never talks down to its young audience. Avoiding the frenetic pace of so many recent family films, *Dolphin Tale* takes its subject seriously — and is all the better for it. —*Matt Cantor (UA 69th St., UA Riverview)*

FOOTLOOSE | C+
Craig Brewer's unnecessary but harmless *Footloose* remake features new faces and a touch more grit, but it's essentially the same old song. Kenny Wormald's Ren McCormack pumps Quiet Riot out of his yellow VW Bug via iPod, which feels more like a concession to the modern day than any original intent. Brewer does bring a sweeter, sultrier Southern fried feel to the film, and doesn't condescend to the hokey storyline or its '80s origins. So if you want to see a film about fun-loving kids fighting the powers that want to stop them from dancing, you'll get what you're looking for here. —*S.B. (UA 69th St., UA Riverview)*

THE IDES OF MARCH | B
Talking fast and spinning faster, Stephen Myers (Ryan Gosling) is real up-and-comer, press secretary to Mike Morris (George Clooney), the liberal Pennsylvania governor vying for the Democratic presidential nomination. But he doesn't just view the job as a career ladder with a built-in paycheck — he really believes Morris will truly improve peoples' lives once he moves into the White House. But that doesn't mean he's guileless — since no one in the game can stay clean for long, Myers is soon painted into a nasty corner. As director, Clooney starts and ends *The Ides of March* with impressive precision, but thing the brawniest chunk of Myers' trajectory without burning minutes on his rise or eventual fall. (Because everyone falls.) —*D.L. (Ritz Five)*

KILLER ELITE | B-
Though its gaudy trailer might have you believe Gary McKendry simply persuaded Jason Statham, Clive Owen and Robert De Niro to knee each other in the ribs while "Rock You Like a Hurricane" blasts from a boombox, *Killer Elite* is actually an intricate sociopolitical thriller. Set in the early '80s, the movie follows the perpetually scowling Danny (Statham) the archetypal best-in-the-biz "cleaner" haunted by his past sins and looking for a way out. The script is cocky and gratuitous, but McKendry deserves much credit for his spirited action staging and tireless, stylish adherence to the technological limitations of the



period (you've never seen this many pay phone calls in a modern actioner). —*D.L. (Roxy, UA 69th St.)*

MIDNIGHT IN PARIS | B+
No filmmaker has been so self-aware and yet so trapped by his own neuroses as Woody Allen. *Midnight in Paris* is his latest auto-diagnosis, recognizing his chronic discontent and romanticization of an ideal other time, other place. That would be 1920s Paris, which screenwriter Gil (Owen Wilson) pines for as his own gilded age. Despite his role as chronicler of modern intellectual life, Allen has never shied away from leavening his films with fantasy, and the latter interaction results in his best film in recent memory. —*S.B. (Ritz Five)*

MONEYBALL | B
Brad Pitt plays As general manager Billy Beane, a failed player who seeks a second career redemption by turning his struggling, downmarket ballclub around. He sees potential in the statistical analysis offered by Yale economics grad Peter Brand (Jonah Hill), which makes for an odd pairing

movie shorts



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lel universe sports story where the bean counters and upper management are the good guys. It works in no small part thanks to the smart script by Steven Zaillian and Aaron Sorkin, who create a tense story while perversely turning their backs on the action on the field to stare at computer screens and spreadsheets. They're concerned with an idea, not a game, which makes the film compelling even to non-fans. —*S.B. (UA Riverview)*

REAL STEEL | C-

By the year 2020, according to *Real Steel*, human boxers will be replaced by pugilistic robots engineered to provide fans with maxed-out levels of mechanized carnage. But Shawn Levy's Super Bowl advertisement of a movie, a roughshod cocktail of father-son melodrama and sporting theatrics, also asserts that shameless commercialism will remain a huge part of the on-canvas experience in the future, if the film's brazen handling of product placement is any indication. The actual fight sequences, a mix of CGI, animatronics and real-life consulting from boxing legend Sugar Ray Leonard are an honest blast, but it's hard to get riled up for the theatrics with innumerable Hewlett-Packard and Budweiser brand drops shining across the screen. —*D.L. (UA 69th St., UA Riverview)*

THE THING | C-

Here's the thing about *The Thing*: We've seen it all before. The gang's all here; the alien who looks-but-not exactly gestates inside people. The lady with the flamethrower who has to kill them. The nearly identical nobodies who have to die first. The greedy financier who underestimates the problem. The remote Antarctic research base. The looming super-storm that knocks out the radios. The running, the screaming, the elaborate but meaningless deaths; the mood killingly well-lit shots of CGI monsters. Worst of all is all the egregious lip-pea of load-bearing logic. An utterly frustrating cinematic experience. These people probably don't deserve to live, and neither do the characters in their movie. —*Patrick Rapa (UA 69th St., UA Riverview)*

WEEKEND | B+

Movies ought to be reality-based, and in 2011, conventional hetero relationships are no longer the only option worth pursuing. That said, *Weekend* isn't a gay movie the way *The Birdcage* is, but a romantic drama about two polar opposites who fall into a fast-paced relationship. Russell (Tom Cullen) is reserved and quiet, looking for that special someone, while Glen (Chris New) is more boisterous and friend-with-benefits-seeking. *Weekend* is no race against the clock, but it raises the question: How much impact can someone have on your life in just two days? —*Brian Wilensky (Ritz at the Bourse)*

+ REPERTORY FILM

AMBLER THEATER

108 E. Butler Ave., Ambler. 215-345-7855, amblertheater.org. **28 Days Later** (2002, U.S., 113 min.) Author Jonathan Maberry leads a workshop on how to survive a zombie attack following the screening of this post-apocalyptic thriller. *Tue., Oct. 25, 7:30 p.m. $9.75.*

THE BALCONY

1003 Arch St. 215-922-6888, thetrocadero.com. **Dracula** (1992, U.S., 128 min.) Gary Oldham, Winona Ryder and Keanu Reeves make up this star-studded interpretation of Bram Stoker's classic. *Mon., Oct. 24, 5 p.m., $3*

BRYN MAWR FILM INSTITUTE

824 W. Lancaster Ave., Bryn Mawr. 610-527-5898, brynmawrfilm.org. **Labyrinth** (1986, U.K., 101 min.) Get lost in a maze of Bowie. *Sat., Oct. 22, 11 a.m., $5.* **Splice** (2009, U.S., 104 min.) Two scientists try to create new animal hybrids by mixing DNA. *Tue., Oct. 25, 7:30 p.m., $10*

CHESTNUT HILL FILM GROUP AND SECRET CINEMA

Free Library, Chestnut Hill Branch, 8711 Germantown Ave. 215-248-0977, armcinema25.com. **Bride of Frankenstein** (1935, U.S., 75 min.) "To a new world of gods and monsters!" *Tue., Oct. 25, 7:30 p.m., free*

COLONIAL THEATRE

227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com. **The Warriors** (1979, U.S., 92 min.) A Coney Island gang must fight their way out of New York City before they get nixed. *Fri., Oct. 21, 10 p.m. $8.* **Pee-Wee's Big Adventure** (1985, U.S., 90 min.) We dare you to scream whenever you hear the word "bike." *Sun., Oct. 22, 2 p.m., $6.* **The Omen** (1976, U.K., 111 min.) A father discovers that he spawned the Antichrist. Oops. *Sun., Oct. 23, 2 p.m., $8.*

MEDIUM RARE CINEMA

7141 Germantown Ave., regretfullessentertainment.com. **Comfort and Joy** (1984, U.K., 106 min.) A man steps in as mediator for warring ice cream vendors in Glasgow. *Thu., Oct. 20, 7 p.m., $7.* **Dream Lover. Uncut** (1993, U.S., 103 min.) A lovelorn man rushes into marriage with another woman, only to discover that she's Miss Crazy Pants. *Fri., Oct. 21, 7 p.m., $7*

REEL BLACK PRESENTS

The Point of Destruction Café, 6460 Green St., 215-249-7771, reelblack.com. **Black Butterfly** (2010, U.S., 95 min.) A rape victim struggles to rekindle her dream of becoming a famous swimmer. *Fri., Oct. 21, 7 p.m., free with meal purchase.*

SECRET CINEMA

Moore College of Art & Design, 1916 Race St., 215-965-4099, thesecretcinema.com. **Another Romance of Celluloid: More Old Films About Film.** A showcase of flicks about things that have furthered the film industry, like technology, movie stars and studios. *Sat., Oct. 22, 8 p.m., $8*

WOODEN SHOE

704 South St., 215-413-0999, woodenshoe.com. **Inside Job** (2010, U.S., 120 min.) Matt Damon narrates this film about the greedy bankers and Wall Street assholes who created the recession. *Sun., Oct. 23, 7 p.m., free*

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the agenda

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[deepen the groove, lighten the mood]



GET BACK The Rapture play Making Time for the third time this Friday at Voyeur

RUVAN WIJESOORIYA

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.

IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit. Event web sites, time, address of venue, telephone number and admission price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

10.20

[jazz]

+ NATURAL INFORMATION SOCIETY

Bassist/multi-instrumentalist Joshua Abrams' 2010 CD, *Natural Information*, was a two-drummer quintet date that combined the freewheeling experimentalism of his work on the Chicago jazz scene with the psych-trance density of his collaborations with indie artists like Bonnie Prince Billy. Though the name is similar, Natural Information Society pares the ensemble down to a duo with frequent collaborator Chad Taylor on drums. The pair share a wide-ranging vocabulary that they usually speak with saxophonist Matana Roberts in their trio Sticks & Stones, but they'll surely have plenty to discuss between the two of them.

—Shaun Brady

Thu., Oct. 20. 8 p.m., free, Rotunda, 4014 Walnut St., artsincorporated.org

FRIDAY

10.21

[rock/pop]

+ CSS/MEN

La Liberación isn't just an album title for CSS — it's a way of life. MEN seconds that sentiment. But if their double bill were merely a way to free your mind and your body you might find more success just sitting at the bar. No, it's a chance to move to truths better encapsulated in dancefloor-friendly choruses than rehashed in conversation. For more evidence of their camaraderie, look no further than their *We Are Friends* split single, where the Brazilians and Brooklynites affirm each other through remixes. MEN deepens the groove and lightens the mood of "City Girrrl," while CSS massages "Rip Off" into the sunniest artist's statement you could hope for.

—M.J. Fine

Fri., Oct. 21, 8:30 p.m., $15, with EMA, Union Transfer, 1026 Spring Garden St., 215-232-2100, uphilly.com.

[think tank/fundraiser]

+ PARTY FOR REPRODUCTIVE JUSTICE

Amid congressional debates and a barrage on abortion services, the Women's Medical Fund (WMF) is fighting back — with liquor, DJs and dancing. WMF, which helps provide financial assistance to low-income women and teens looking for safe and legal abortions, will throw its annual benefit party in the swanky showroom of Luxe Home. To perk up the serious-sounding cause, they've lined up sounds from DJ Abby Klean, food by Peachtree and Ward, and Finlandia Vodka and Moore Brothers Wine to keep the good times flowing.

—Meg Augustin

Fri., Oct. 21, 7-10 p.m., $25-$95, Luxe Home, 1308 Chestnut St., womensmedicalfund.org

[jazz]

+ KEN FOWSER & BEHN GILLECE

Though they made the inevitable move to New York more than five years ago and their regular jam session at Small's in Greenwich Village, saxophonist Ken Fowser and vibraphonist Behn Gillece can still lay claim to being both Philadelphians and regulars at Chris' Jazz Café. They're back on that familiar stage this weekend to celebrate their latest co-led release, *Duotone* (Posi-tone), another in their series of solid hard-bop throwbacks, a style they've been comfortably exploring since they were teenagers.

—Shaun Brady

Fri., Oct. 21, 8 and 10 p.m., $15, Chris' Jazz Cafe, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com

[dance/rock]

+ THE RAPTURE/METRONOMY

If there's one band most strongly associated with Philly's long-running Making Time, it's gotta be The Rapture, who crystalized the burgeoning indie-dance movement back in 2002 with their epochal "House of Jealous Lovers," and who've played the party a record-setting three times, most recently as a highlight of last year's 10th-anniversary "Summer of Radness." They're back to break their own record in support of their first album in five years, *In the Grace of Your Love* (DFA), which finds the NYC dance-punk vets embodying the ecstatic joy connoted by their name like they never have before. Luke Jenner's distinctively chirpy tenor is as zealous as ever across a vibrant, buoyant set of wide-screen disco, swaggering dance-rock and accordion-aided electro-cumbia. Devon, U.K., outfit Metronomy, meanwhile, peddle a tidier, more polite and much smoother brand of danceable pop pleasantry; *The English Riviera* (Because) smacks strongly of 1970s AM gold, with just a smidge of Hot Chip's production quirkiness.

—K. Ross Hoffman

Fri., Oct. 21, 9 p.m., $15, with Still Corners, Voyeur, 2131 St. James St., ignitrong.com.

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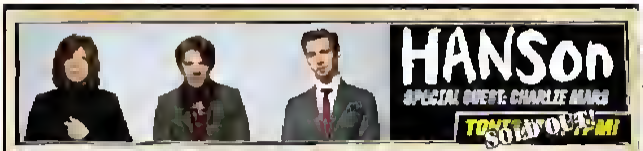
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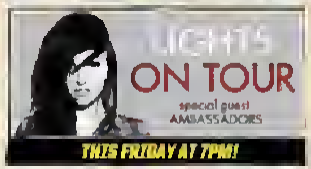
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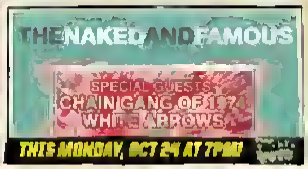
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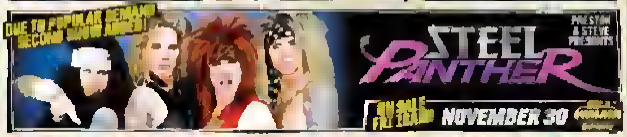














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SATURDAY

10.22

[art party]

+ BIKE PART ART SHOW

"A celebration of local creativity and ingenuity"—that's how Neighborhood Bike Works' (NBW) Olivia Haas describes



the Bike Part Art Show. Now in its ninth year, the annual art exhibition of recycled bicycle bits has moved to Philadelphia's Magic Gardens, a more visible landmark which NBW hopes will further its efforts to bring together Philly's pedal-powered community. To close the show, on display since Oct. 12, they're throwing this reception and silent auction of bike-themed works created by local artists. All monies made will benefit NBW's Bike Education Youth Program.

—Chris Brown

Sat., Oct. 22, 6-10 p.m., $25, Philadelphia's Magic Gardens, 1020 South St., brownpapertickets.com

[jazz]

+ BENNY GREEN TRIO

For once, Benny Green (pictured) is rushing into something. The story behind the release earlier this year of the impeccably swinging pianist's CD *Source* was all about how



long it had taken to arrive. Green hadn't released a trio CD in a decade, and hadn't led a session at all since 2004. So in re-teaming with the stately (and unrelated) rhythm section of Peter Washington and Kenny Washington to pay tribute to the 50th anniversary of Thelonious Monk's classic album *Monk's Dream*, Green can be forgiven for being a good year too early. Given the pedigree of the trio, however, once they launch into "Bright Mississippi" or "Bye-Ya," the date of the party will be the last instance where the timing will be off.

—Shaun Brady

Sat., Oct. 22, 8 and 10 p.m., $25-$30, Chris' Jazz Café, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com.

[classical]

+ NORTHERN LIGHTS AND MYSTICAL MASTERPIECES

This weekend's Mendelssohn Club program does a pretty good job of surveying the state of modern choral music. The concert is a zesty stew concocted by artistic director Alan

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—Peter Burwasser

Sat., Oct. 22, 8 p.m. $30. Church of the Holy Trinity, 1904 Walnut St., mcclarm.org.

[fundraiser]

+ ACTIONAIDS 25TH ANNIVERSARY PARTY

Philly's most prominent one-stop source of assistance for those with HIV/AIDS, ActionAIDS commemorates 25 years of activism and community service with a celebration at the Arts Ballroom. Three prestigious members will receive Friend for Life awards, founding director Jim Littrell, founding board president Bob Schoenberg and Anna Forbes, who was the organization's first employee when it was launched in 1986. Catered by Stephen Starr, the shindig will feature an original composition by passions to Jersey based composer Robert Maggio, performed by the Philadelphia Gay Men's Choir. Celebratory attire encouraged.

—Brandon Baker

Sat., Oct. 22, 7-11 p.m. $150. Arts Ballroom, 1324 Locust St., actionaidusa.org.

SUNDAY

10.23

[puppet/parade]

+ PEOPLEHOOD

It says something about us as a society the t it takes weird handmade puppets to gather us together. But no matter. Spiral Q Puppet Theater is on the case. For the 12th year of the Peoplehood Parade and Festival, West Philly is again pushing the agenda of togetherness and positivity in tough times. Gathering with their neighborhood's Community Education Center, the Rotunda and my too-hid den favorite, the Paul Robeson House, the party is a networking bash/pot luck/chata thon. Watch as organized munions (drill teams, fancy flag wavers, bike brigades, walking giants) and jump on board the parade train to the bowl at Clark Park for a performance while booths are set up to promote renewable resources and skill-sharing. Up up with Peoplehood.

—A.D. Amorosi

Sun., Oct. 23, 1 p.m., free, from 50th and Walnut streets to Clark Park at 45th Street and Chester Avenue, 215-222-6879, spiralq.org/peoplehood.

[cabaret]

+ HELLBLINKI ON TOUR

What do you get when you combine Euro-style cabaret, American South influenced folk music and punk rock anarchy? The Hellblinki Sextet calls it psycho-cabaret, and they incorporate everything from accordions and opera to the ukulele and keytar. The night also includes a music by Voltaire and Thia Way to the Egress, plus several local burlesque acts and an army of sideshow performances.

—Meg Augustin

Sun., Oct. 23, 9 p.m., $13-$17, Starlight Ballroom, 440 N. Ninth St., orchestrapresentations.com/hellblinki.



TUESDAY

10.25

[dance/music]

+ ORUMLINE LIVE

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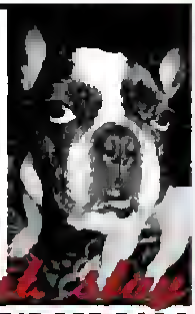
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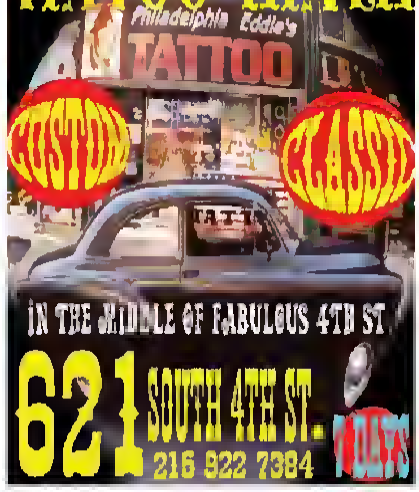
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musicians, dancers and baton twirlers — comes marching in. Creator and director Don P. Roberts, who also directed the film *Drumline*, has successfully translated the thrill of an HBCU (Historically Black Col-



leges and Universities, where this all began) half time show into a powerful stage event. The performance starts in Africa, exploring ancient rhythms then moving on to soul music, even including Michael Jackson and Motown. *Love* hits its stride with a fantastic full-out marching band performing on stage and up and down the aisles.

—Janet Anderson

Runs Oct. 25-26, $20-$45. Merriam Theater, 250 S. Broad St., 215-893-1999, kimmelcenter.org.

WEDNESDAY

10.26

[electronic]

✚ STAR SLINGER/ SHLOHMO

For two producers inhabiting the heady, nebulous, head-nodding post-blip-hop beatscape of which Flying Lotus could be called a de facto figurehead (and for two-thirds, along with Brooklyn's Shigeto, of an excellently alliterative touring lineup), Britain's Star Slinger and L.A. native Shlohmo (pictured) have two strikingly contrasting musical personalities. The former on last year's self-released *Volume One* (somewhere between debut album and production mixtape/highlight



reel) and the recent *Rogue Cho Pa* EP, chops and dices a dizzying gamut of samples — heavy on the pop-happy, grin-inducing chipmunkified soul — into lip-smackingly crisp, candy-coated hip-hop that plays like a giddier cousin to his countryman Gold Panda. Shlohmo, meanwhile, crafts languid, aqueous, head music full of curious, gossamer gunk, as showcased on the unerringly patient *Bad Vibes* (Friends of Friends), the aural equivalent of a murky, pleasantly pungent marsh veiled in a shimmering mist and littered with rusty springs, crumbling concrete and busted cuckoo clocks.

—K. Ross Hoffman

Wed., Oct. 26, 8 p.m., $7-$10 with Shigeto, Thi Arch, 3900 Locust Walk, specventix.net

[theater]

✚ THE FAT CAT KILLERS

Eclectic as always, Flashpoint Theatre Co. starts its season exploring violence with a comedy. Artistic director Thom Weaver calls Adam Szymkowicz's *The Fat Cat Killers* "a perfect play for what we're doing." Director Noah Herman says, "I'm fascinated by funny plays with subject matter one wouldn't normally associate with comedy," and adds that the play about desperate ex-employees following their most extreme instincts, also concerns timely topics like corporate downsizing and greed. "Desperation and extremity," Herman muses, "can both be very funny."

—Mark Coffin

Oct. 26-Nov. 19, $5-$20. Second Stage at the Adrienne, 2030 Sansom St., 215-665-9720, flashpointtheatre.org

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THU 10/27		THE BLACK ANGELS DEAD MEADOW SPINDRIFT
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portioncontrol
By Felicia D'Ambrosio

EXTRAORDINARY PLEASURES

➤ **THE FIRST THING** to like about British food writer, television presenter and self-described "oven monkey" Stefan Gates is his commandeering of the term "gastronaut." As the name of his first book, his URL and the basis of his kids' show, *Gastronuts*, he's doing God's work eradicating the loathsome "foodie" from the modern lexicon. The second thing to like, irrelevant as it may be to cookery, is the fact that he was a child model on the cover of Led Zeppelin's seminal 1973 album *Houses of the Holy*. It's not a coincidence then that the irreverent projects featured in Gates' ***The Extraordinary Cookbook: How to Make Meals Your Friends Will Never Forget*** (Kyle Books) have an undeniably early-metal feel. Quails Mayhem (eaten with the fingers), braised lamb's hearts and a complete-with-goggles guide to your own Crab and Hammer feast embody his mantra of "turning supper into a party."

Though some of his ideas are gimmicky — driving 100 miles to cook foil-wrapped fish skewers on your car engine sounds like a $700 parts-and-labor job — even the least ambitious host will be able to find a concept to reproduce at home. The book is far more than just recipes and pretty pictures; the 101 of executing the author's outlandish ideas (a chicken painted in edible gold leaf; fluorescent Jell-O molds that glow under black light) are outlined in detail and broken down into manageable steps.

Practicality aside, this is a cookbook that is both inspiring and fun to read. Every introduction has a punchline payoff to put the reader in good humor before trying something like boning out a rabbit for the first time. "The British are extremely sentimental about rabbits," Gates writes. "I think it's all down to Beatrix Potter, who so thoroughly anthropomorphized the rabbit that eating one is a bit like eating your childhood sweetheart."

When he's not equating lapin in mustard sauce to cannibalism, Gates pimps out unfamiliar cuts of meat on the notion that marrow, oxtail and sweetbreads are delicious and economical. Indeed, the idea that a special meal must be expensive and laborious is consistently refuted in these pages.

Though the Blumenthals and Achetzes of the world may forever dominate the oversize supersexy cookbook industry, *The Extraordinary Cookbook* brings home the theater of food and makes it accessible to any cook armed with a sense of adventure (and a fire extinguisher). After all, as Gates writes in his recipe for crêpes, it is "better to have flipped and flopped than never to have flipped at all."

(restaurants@citypaper.net)



THIS ONE'S FOR YOU Its proper name is Yang Yang Express, but everyone in Upper Darby knows Danny Chen's restaurant as "Dumpling House" (for obvious reasons)

NEAL SANTOS

[review]

BUNDLES OF JOY

Whether folded, twisted, pinched or crimped, the dumplings at this Upper Darby joint are done right. **By Adam Erace**

YANG YANG EXPRESS | *107 Fairfield Ave., Upper Darby, 215-668-6636. Open Sun.-Mon. and Wed.-Thu., 11 a.m.-9 p.m., Fri.-Sat., 11 a.m.-10 p.m.; closed Tue. Dumplings, $3-$6.95, appetizers, $1.35-$6.50, entrées, $6.50-$11.95.*

You might have a hard time finding the Dumpling House. Not because of its stature, 36 seats soaking wet, or its location, in the shadow of Upper Darby's steely Greek Revival municipal building. No, pinpointing the restaurant might prove difficult because the Dumpling House is not this modest little lunch box's actual name.

More on citypaper.net

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/MEALTICKET

Officially, the spot is called Yang Yang Express, but you need only look to its abacus to learn what the house specialty is. Detailed on a laminated tip sheet placed on each table, half a dozen different varieties of dumpling are crafted at Yang's all-made-to-order-in-a-stainless-steel-lab-separated-from-the-honeydew-hued-dining-room by a bank of Plexiglas windows. From your seat, you can ogle the dumpling artistes the way you'd watch your car rolling through a car wash. Their nimble fingers dance across marbles of dough — flattening, filling, folding, twisting, crimping, knitting them into the shapes of tiny volcanoes and ghosts and purses and pea pods.

No wonder Delaware County devotees have dubbed this place the Dumpling House, and since opening, Yang Yang has gone from unwitting double agent — fans created Yelp pages under such names — to conscious accomplice, tattooing "Dumpling House" in plain white letters across its storefront window. When owner Danny Chen answers the phone, his chipper salutation is "Dumpling House!"

Chen came to Philly 27 years ago from Taiwan, where his parents ran restaurants for half a century. He opened Yang Yang Express in March, adding legit dumplings and northeastern Chinese cuisine to the area's culinary mosaic of Pakistani grocers, Latino mojito halls, Vietnamese noodle shops and Indian-owned Irish-themed cafés (?). The Delco township is barely blocks outside the city — Tower Theater looks like an Art Deco lighthouse just beyond the Upper Darby rooftops — but remains largely unexplored by non-natives, at least the ones I know.

It's too bad, because in this corner of town, places like Yang Yang are quietly killing it. Hold off on the dumplings, let's talk about the soups. On the kind of wet, frigid afternoon when raindrops cut like thumbtacks, a bowl of hot and sour was the prescription. Each swallow circulating restorative heat through limbs and toes. Spiced with white pepper and puckered with white vinegar, the viscous, almost chewy chicken broth could thaw out an Eskimo, and came loaded with bamboo shoots and wood-ear mushrooms,

>>> continued on page 44

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meal ticket's NOTES FROM THE WEEKEND
Eat or drink anything *good* this weekend?
We want to hear about it!

citypaper.net/notes

+Bundles of Joy
<<< continued from page 43

Gossamer wontons wore long, tattered white robes, drifting through the soup like secondhand phantoms.

a traditional Chinese cold remedy. Beef noodle soup brought tender hunks of shank, succulent bok choy and elastic housemade noodles tangling in a homey five-spiced beef broth, while tiny dried shrimp and shreds of green and violet seaweed infused the Shanghai-style wonton soup with a subtle, fermented marine flavor. The gossamer wontons wore long, tattered white robes, drifting through the soup like secondhand phantoms, the most delicate I've had. It's hard to believe that Americanized wonton soup, with its gummy dumplings and litmus strips of tough pork, was somehow sired a very long time ago by this good and holy specimen.

Some of Yang's solid foods were solid, too, especially the wiry chilled noodles slicked with nutty sesame paste and hot chili oil, and thicker-than-usual (but still light and crisp) scallion pancakes. Other dishes could have used some finesse. Served over a heap of cabbage, zippy salt-and-pepper shrimp came fried in their shells, leaving us to floss with their spindly feet. Filled with soft leeks, scrambled eggs, minced rice noodles and dried shrimp, the leek pie was like a Chinese Hot Pocket; it possessed a pleasant, mild onion-y flavor but needed more salt than the soy sauce on standby could provide. Pan-fried with chicken, roast pork, shrimp and plenty of oyster sauce, the "special" hand noodles were disappointingly generic, tasty but unfulfilling, like something I'd expect from any old Chinese takeout joint.

But Yang Yang's nickname isn't Hand Noodle House. Coming here and not getting dumplings would be like going to Cochon and not getting pork. As nonchalantly as teenage paperboys, the cooks in the kitchen toss the dumplings through a delivery window, where the lone waitress collects them and fusses at the nearby condiment apothecary.

Except for the ones filled with sweaty, sour Chinese cabbage (the only vegetarian choice), I dug all the dumplings I ordered. Long, skinny and twisted at the ends like joints, traditional pork-and-shrimp are prepared steamed or pan-fried; I tried (and enjoyed) both, but the amber caramelization of the latter added a nice, crunchy textural contrast to the soft, stretchy dough. Pinched at the top to seal in droplets of savory pork broth, Shanghai soup buns (not technically a dumpling, but in the same vein) juggled in stacked perforated steel steamers lined with parchment paper, while the "Three Delicious" dumplings lived up to their name, justifying the braggadocio with a mix of tender orbs of shrimp, pork and leek inside thin skins. But the resounding favorite was the seafood dumplings, satchels stuffed with a mousse made of flounder, shrimp and scallops. They sparkled like Pop Rocks with the addition of fresh grated ginger.

Everyone in the bilevel dining room has their chopsticks busy with these bundles of joy. Yang Yang Express might be the licensed handle of Danny Chen's Upper Darby baby, but deep down, this joint is most definitely the Dumpling House.

(adam.erace@citypaper.net)

[the week in eats]

+ WHAT'S COOKING



Philadelphia Food and Wine Festival *Fri.-Sun., Oct. 21-23, various times, $30-$40* ➤ The 2011 Philadelphia Food and Wine Festival brings together food lovers and well-known food personalities over three delicious days. Stars like Food Network's Ted Allen, *Top Chef*'s Mike Isabella and Philly's own Jose Garces (pictured) will take part in live presentations; guests will also be able to check out wine and beer seminars, a sample-filled grand vendors' market and a special cocktail party for VIPs. *Valley Forge Convention Center, 1160 First Ave., King of Prussia, 610-398-4450, gourmetshows.com/philly.*

D.C. vs. Philly Thursday Night Throwdown at Spruce Street Espresso *Thu., Oct. 20, 8 p.m., free* ➤ Philly's popular Thursday Night Throwdown (TNT) latte competition is making history with the first-ever city-against-city battle live via the web. Spruce Street welcomes all as four local contestants go foam-to-foam against baristas based in Washington, D.C., with judges critiquing their handiwork via webcam. The event, which also happens to be a costume party (cash prize for best getup), starts at 8 p.m., with the Throwdown frothing up at 9. *Spruce Street Espresso, 1101 Spruce St., 215-609-4469, philadelphiatnt.wordpress.com*

Han Dynasty at Le Bec-Fin *Mon., Oct. 24, 5:30 and 8:30 p.m. seatings, $75* ➤ Han Chiang, the man responsible for setting mouths ablaze at Old City's Szechuan destination Han Dynasty, is taking over the kitchen at Le Bec-Fin for this guest chef dinner. A mix of family-style and plated dishes, the seven-course Franco-Szechuan menu will boast dishes like tea-smoked duck brochette, snail sticky buns, and dry pepper foie gras. BYOB or allow the sommelier to choose accompaniments for the fiery feast for an additional $40. *Le Bec-Fin, 1523 Walnut St., 215-567-1000, lebecfin.com.*

The Women of Beer at MidAtlantic *Tue., Oct. 25, 6 p.m., $150* ➤ Held in honor of Breast Cancer Awareness Month, this MidAtlantic event benefits the Susan G. Komen Foundation. The night will feature a meet-and-greet with female reps behind breweries like Dogfish Head, Allagash and Victory, and an eight-course, 11-beer dinner. Menu items include saffron-poached trout, peppercorn-crusted monkfish and dry-aged rib eye. *MidAtlantic Restaurant and Top Room, 3711 Market St., 215-386-3711, midatlanticrestaurant.com*

—Nicole Rossi

feedingfrenzy

By Drew Lazor



NEAL SANTOS

➤ **NOW SEATING**

Federal Donuts | You know a place is good when it's earned a catchy portmanteau nickname three days in — "FedNuts," the cute little shop from the owners of Zahav, Percy Street and Bodhi Coffee plus beloved *City Paper* contributor Felicia D'Ambrosio, debuted Monday to big crowds. They specialize in doughnuts both filled (peep the pomegranate with Nutella-tehina cream) and fried to order/sugar-dusted, plus inspired fried chicken stylings (harissa, za'atar, chili-glazed). PT's Coffee has developed a house blend for them. Though they sold out of product early in their first few days in business (be patient!), these are their in-place hours: Mon.–Fri., 7 a.m.–8 p.m., Sat.–Sun., 8 a.m.–8 p.m. *1219 S. Second St., 267 687 8258, federaldonuts.com.*

Lucky Old Souls Burger Truck | Matthew "Feldie" Feldman, who's helming Lucky Old Souls at 17th and McKean, has launched a mobile offshoot of that in-the-works venture with his wife, Quavin Johnson Feldman. Vending from LOVE Park on Tuesdays and Thursdays from 11 to 3, they're serving a lineup of burgers made with local ingredients, hand-cut fries, Bassetts shakes and mixed-to-order sodas from Brooklyn's P&H Soda Co. *luckyoldsouls.com, twitter.com/LOSBurgerTruck*

➤ **LITTLE VITTLES**

Birra (1700 E. Passyunk Ave.), the pizzeria and craft beer bar from chef **Gordon Dinerman**, should open before the end of October. ➤ **Molly Malloy's**, the gastropub replacing the old Beer Garden in **Reading Terminal Market** (12th and Arch streets), is on deck for next week. ➤ Former **Xochitl** chef **Lucio Palazzo** has signed on as chef de cuisine of **La Calaca Feliz** (2321 Fairmount Ave.), the upcoming restaurant from the owners of Fort Washington's **Cantina Feliz**. ➤ **Jonathan Adams** of **Pub & Kitchen** and the down-the-Shore **Diving Horse** and his longtime friend, **La Colombe** veteran **Damien Pileggi**, have launched **Rival Bros.**, a Philly-based small-batch coffee roastery. Check out rivalbros.com and look out for their soon-to-launch coffee truck, which will vend from LOVE Park on weekdays.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215.735.8444, ext. 218.*

PHILADELPHIA citypaper

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➤ DEADLINE | October 27

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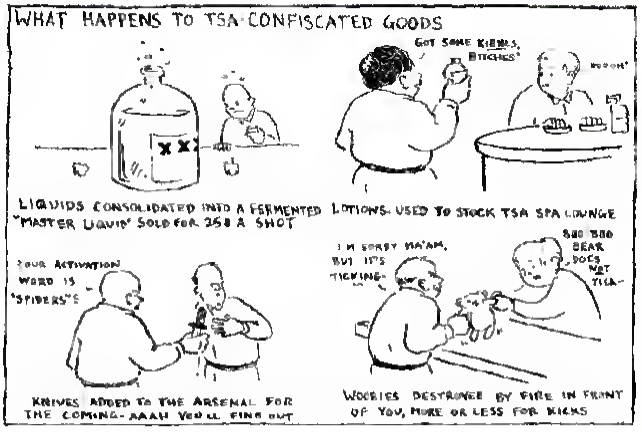
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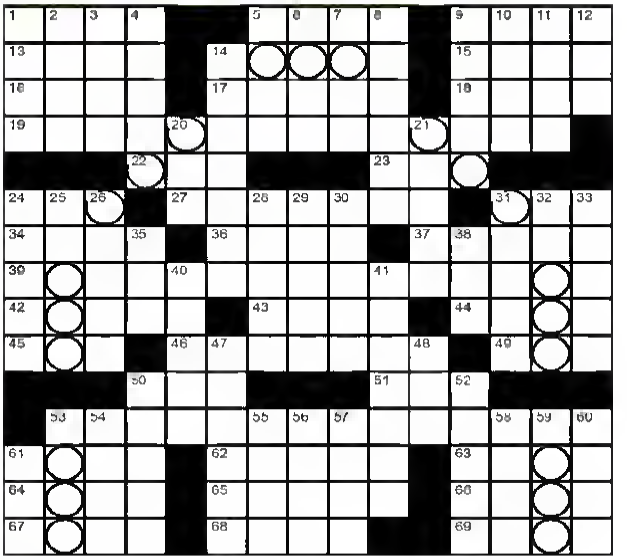
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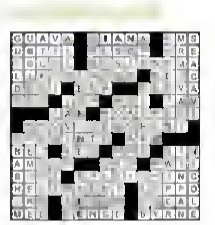
jonesin'
By Matt Jones

180 DEG... TIME ... | A CROSSWORD ...



ACROSS
1 Hit the mall
5 Life stones
8 Rat out
13 Common soap opera prod device (as in "When will they wake up?")
14 Spine-chilling
15 Cuatro y cuatro
16 In the thick of
17 Boring tool
18 Amanda who came back to the U.S. in 2011
19 They often require you to have a receipt
22 "What else?"
23 "Just as I suspected!"
24 California's home of the Trojans
27 City founded by the Pennsylvania Railroad
31 CD ____
34 Billiards table material
36 CNN host Emmett
37 With eyepoon at *Water for Elephants*
39 In order perhaps
42 Bail
43 Composer Stravinsky
44 How the apathetic feel
45 Bandage brand
46 Response to a knock at the door
49 Medical scan, for short
60 Happy ___ clam
61 Crowd peaceful ___ angry
63 1994 No. 1 hit for Ace of Base
64 Englishman
66 Porn star turned "legitimate" actress Lords
68 Way back when
64 24 Horns at La ___ (auto race)
65 Goad
66 Airport stats
67 Like people with cooties
68 DJ Rickot "Disco Duck" fans
69 Not the highest person on the social ladder

DOWN
1 Cat scratch reminder
2 Away's opposite
3 Bypass
4 *The Taming of the Shrew* setting
5 Bra size
6 *Aladdin* parrot
7 L.A. Dodgers great Hershiser
8 From Damascus, e.g.
9 Wireless company named after a Finnish town
10 Back spots
11 Sorority letters
12 *Friends* actress
14 He played Canteen Boy
20 Genetic messenger material
21 Spanish actress often seen on *The Love Boat*
24 Norwegian phrase heard in the Upper Midwest
25 Ice column on a glacier (RACES anagram)
26 Make a genetic copy
28 Three to Trudeau
29 Start of a Danny Elfman band
30 Winning
31 Kingdom
32 Award Richard Burton never won
33 Actor Phifer
35 *Spinsterday* or *Saturday* station
38 Type of tide
40 Canadians with the hit "1234"
41 *Johnny* ___ (children's book set during the American Revolution)
47 Meds lace
48 Postal crand word
50 Unable to sit still
52 Greeted the villain
53 Familiar Halloween character, for short
54 Sound from the pen
55 Hand
56 "Blind" emotion
57 Some mil. members
58 Gay Talese's "___ the Skins"
59 Raleigh's st.
60 Classroom furniture
61 Fat measure, he short



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BEDROOM Hand Carved Mahogany Sleigh Bed 2 Night stands dresser mirror & chest Like new will deliver Retail $10,500 Sell In $2250 610 299 1804

Bedroom Set Brand new queen 6 pc. orig. Factory warranty & cover Still in wrapper Cost $4800 Sell $1295 Call 215-255-2870

Dining Room set Handcrafted Mahogany 2 pedestal table 10 chairs, 2 queen Chinese cabinet & server like new will deliver retail $15,500 Sell $5,600 (610)299-1904

KENMORE ELITE Refrigerator, French door, $500 OBO 267 235 3312

New Mattress Sets $99 Twin Full or Queen Delivery Avail 215-[illegible]

POOLS & SPAS

Hot Tub 2011 6 person 71 jets w/lounger Factory warranty & cover Still in wrapper Cost $9000 Sell $2500 610 952 0033

SPORTS COLLECTIBLES

SPORTS AUCTION OCT 15th
Hollywood Tavern 8am-9pm
Info John 215 828-3341

TICKETS/AMUSEMENTS

All Phillies Post season home games & All Eagles home games Upper Infield & lower Infield sell for pricing 205-270-2022

BUYING EAGLES SBL & TICKETS
CALL 215-669-1924

EAGLES SBL x (2) sec 126 row 8 suite Take asking $15,000 Call [illegible]

WANTED TO BUY

22&45 RECORDS HIGHER $ QUALITY PAID
** Bob 610-532-9408 ***
22 & 45 Records Absolute Higher $
* * * 215-200-0902 * * *

Books Trains Magazines Toys
Old Lionel Model Kits 610-469-8476

Coins, Currency, Gold, Toys, Trains, Hummels, Sports Cards. Call the Local Highest Buyer 7 Days/Wk
Dr. Sonnheim 856-931-3397

Coins MACHINIST TOOLS Militaria
Swords Watches Jewelry 215-342-5436

Diabetic Test Strips! $$ Cash Paid $$
Unopened up Call Martin 856-892-9815

I Buy Anything Old Except People!
antiques & collectables A-Z 215-858-0787

jobs

DOMESTIC HELP

Housekeeper/nanny Part Time 5 years exp. reliable, light housework and care for children and infants. Call 443 256-0789

JOBS WANTED

CAREGIVER SEEKS EMPLOYMENT experienced, reliable to clean, cook and care for children and infants. Call 443 256-0789

PHARMACIST seeks position will work for less than avg. scale (267)566-4785

JUNK CARS WANTED
Up to $250 for Junk Cars 215-888-6662

Lionel/Am Flyer/Trains/Hot Wheels $$$$
Auburn Tjet/AFX Toy Cars 216 306 1903

LOOK

SAXOPHONES WWII SWOPOS relisted items. Lenny3619@aol 609.501.0200

apartment marketplace

ART MUSEUM APTS

[illegible]/Cecil B Moore newly remodeled 1bR 1B [illegible] to CC $700+ 267 243 4002

SOUTH PHILADELPHIA APTS

[illegible] 5-17th 2br $580+
new paint & carpet, avail 610 710-1986

22nd & Washington 2BR $895
[illegible] heat incl 215 292 2176

SOUTHWEST PHILADELPHIA APTS

1100 block of N 5th St 1BR & 2BR apts
newly renov. lic #362013 215.744.9077

1900 S. 65th St 2BR Apt
Newly renov. Lic #400451 215.744.9077

21pp 65th St 3BR/1BA $640+
spacious renov. w/ 2nd flr. 215 460 0746

67px ASHLAND ST (go 10P 1st fl. hw flrs, pw sec'd, refrig) $575+ 267 645 8421

6020 Larchwood 2Bd/1Bath privacy $475
select [illegible] & gas 215 747 9429

61xx Indian 2BR $685+utils
Great hallway apt Call 267 251 5547

★★★

Poplar Apt 27xx Island Ave 2br $800+utils 1st flr duplex, central air, dishwasher, garb disposal w/w carpet, wid, garage. 2 mo sec. 215-477-7451

WEST PHILADELPHIA APTS

32nd N 54th St 1br $550+utils
renovated 2nd flr nice blk 267 644-8562

422-24 Ogden 1Br & office $400 550+
1 new renov tile bth/br 215 568 7336

1st & Girard Av Vic 1Br apt $560+utils
large client 2nd flr non (215)387-2782

41st & Girard med 1 & 2 BR $550 $625+
3 & 4BR homes $625 $795 215 431 6677

540 N 52nd St 1BR
lawly renov 2157440077 lic# 333911

57xx Larchwood Ave 2br $620+utils
newly renov 1st & last mo sec sec 8 ok 267-808-0116

58xx Catharine 1BR $530+utils
LR, kit, bath $1100 move in, 267.210.2899

apartment marketplace

5xx N 63rd St 2 BR $600
tile floor, living room, dining room, [illegible]
215 877 2550 or 267 539 9347

Cobbs Creek area 1br $550
very clean, clean, EIK, [illegible] 267 496 0730

Walnut St 1br $550 inc. heat 2br $805+
[illegible] (215) 668-0428

UNIVERSITY CITY APTS

46nn Cedar Ave Efficiency $700+elec
renovated, heat included 215-601-5182

4714 Warrington Ave efficiency $500
[illegible] 215 929 6678

OVERBROOK/OVERBROOK PARK APTS

41st & Catharine 1Br under $620
3rd floor, utilities included 215-776-9880

7XXN 63rd St 1 Bedroom $600
Beautiful Studio apt. Public trans. Cable, [illegible] modern appliances. 1st last sec. 600-215-1259

Gulf View Apts new carpets thru $695
www.perelmanpropertiesinc.com 215.740.4500

Various 1, 2 & 3 BR Apts $595-$850
[illegible] 215-[illegible]70

CITY LINE APTS

52nd Jonkenon Ave 2 BR $800+utils
Int fl w/d gas renovated 215.917.1024

4056 Baltimore Rd Bd 2br $875+utils
2nd floor, washer/dryer, garage, balcony
Section 8 ok Call (267)767-6972

Baltimore Park 2 BR $840+
W/D C/A W/W Garage Apt 267 251 8613

NORTH PHILADELPHIA APTS

1st N Wilton Ave 1 BR Apt Available
Newly renov. 215-744-9077 Lic #274062

16th & Erie Studio Efficy 1Br & 2Br
$550 $650+electric Call (267)239-1652

19xx W. 65th Ave 2 2 or 3br
recent remod SEC 8 OK (215)500-0134

42xx N Amond St 1BR $600
plus gas and electric Call 267 249 8645

TEMPLE UNIVERSITY AREA APTS

1 2 3 4 bedroom FURNISHED APTS
LAUNDRY-PARKING 215 222 7000

LOGAN APTS

112d Wagner Ave 1Br & 2Br $650 $1150
spacious, duplex, complete renov. new carpet & appl 215-280-9419 abrantelone1

4951 N 7th 1BR $600
2nd floor, newly renovated 267 502 8641

OLNEY APTS

6[illegible] N 5th Ave 1 Br $700+
[illegible] (215)460-6460

HUNTING PARK/NICETOWN APTS

27xx N 15th St 1 BR/1BA $500/mo+ utils
Apt on 2nd floor, $1,500 required
215-913-8700

everything pets

philly.com anything & everything philly

pets/livestock

Please be aware
Possession of exotic/wild animals may be restricted in some areas

CATS

HIMALAYAN KITTENS CFA Reg
Gorgeous, 2 litter mates 1 Seal point male asking $600 1st shots
Call Jinee @ 56 453-8958

Persian Kittens beautiful, pure breed $250/ea Call (215)765-8424

Ragdoll Kittens: Beautiful, guaranteed home raised Call 610 721 9507

Ragdoll Kittens— Ghetto Seal Mink eyes TICA reg Call 215 257 7648

Siamese kittens reg. chocolate, lovely coat, [illegible]

DOGS

AMERICAN BULLDOG Puppies
NKC/UKC Parents on site $1000 Taking deposits call to reserve 610-651-2672

AMERICAN BULLYS Razors Edge Pups 2M/2F Contact Sherri at 856-449-5721

American Staffordshire Terrier Puppies for sale $300 350 Edgar 267 716 0071

BEAGLE pups AKC cute, vet checked M $325, F $250 (717)442-9493

BEAGLES AKC 13 in tri-colored Call 215 547-6314

Black Lab pups AKC English bloodlines calm temp great hunting/pets shots & health cert $600 (717)575-7460

Boxer Puppies AKC nice markings vet checked $600 Call (717)945-2541

CAVANESE CAVALIER K C S
crossed with Havanese Adorable little furballs $900 and up Havanese Puppies waiting list Call 215 938-2179

CHOW PUPS ACA family raised, warm and safe s/w $350 Call (717) 367-8255

DOBERMAN PUPS AKC Great temperament extra large M & F shots, wormed tails, dewclaws & pets done robinwoodkennels.com (609)296-3627

ENGLISH BULLDOGS Pups 4 weeks m & f 2nd shots $1,000 215 309 2212

English Bulldog Pups ACA health cert 1st family raised 3 males 2 females ready 11/12 accepting deposits 717 529-8137

English Bulldog Pups AKC 2 females, 3 males $2000 $2500 267 240-4154

English Bulldog pups AKC nice markings vet checked $1700 717 627 6824

English Bulldog Pups parents on premises please check us wormed vet certified Call 215 696 5822 (bleaslem)

German Shepherd Puppies Registered Beautiful mom and dad 215 969 2712

German Shepherd Puppies ready to go! Mom shows, dad's pedigree, $1500 570 227 5541

Golden Doodles F1 & F1B parents on premises health guaranteed $700 484 678 6696

GOLDEN RETRIEVER PUPS AKC 6 Male 1 Female $2000 856 924 6578

Great Dane pups AKC Fawn & Brindle colored $1200 302 378 3423

Havanese Puppies AKC vet checked health guarantee parents on premises $1,400 (570)226-9248

HAVANESE pups ACA, shots & wormed, M & F parents on premises 5 AKC champions in pedigree $800 610 932 3110

Lab pups AKC English all colors, blocky strong hair, big blocky heads ready now $75 & $400 Emilebredan.com

Labradoodle Puppies chocolate & black adult, vet chk, reserve now 610.466.4253

Mini pee Pugs 6 weeks S/W very friendly $325 Call (717)445-7521

Olde English Bulldogge pups $400 & English Mastiff pups $900 Family raised vet checked ready 717 445 5086

PIT BULL TERRIER UKC Reg Puppies good adult SHOW quality blue nose white bone strains friendly! En lines, UTD Make an offer! 570 765-5026

POMEPARIAN PUPS 8 weeks vet checked 1st shots dewormed no papers $350 (215)384-4063

POODLE PUPPIES. Standard 3 cream males 7 & 1/2 mos. Home raised, must go! $400/OBO Call 610 469 3781

Poodle Pups Standard AKC very loving & affectionate ready to go! loving home per ex prem $600 610-281-2955

Poodle toy pups 2M CKC $300 treasuredpoodle.com 610 845 2652

Pug Cute Jug Pups on (2 weaned) $300 & male Jug (2 yr. old) $50 (610)296-8993

PUG pups AKC fawn vet checked ask w champ line $650 610 272 2420

Rottweiler Pups AKC shots and wormed family raised health guarantee Ready 10/5 Call (717) 768-8157

Schipperke pups shots wormed $500 happyheartshavyhemaxyhelastcom Please call Emily (717)951-9582

SHIH YZU PUPS ACA papers Males $275 Females $280 610 626 6222

Wire Hair Fox Terrier Pups AKC nmentioned health vet checked 434 340 3328

Yorkie ACA female teacup 2 yrs old needs good home $500 (717)903 6542

Yorkie mix, Maishi & Maltipoo pups 2 year old[illegible] $375+ (610)413 0303

YORKIE PUPPIES home raised AKC reg Call 215-490 2243

YORKIE PUPS M&F small $595 $795 Vet chk/shots 717 226-4398 lgarman@emypeople.net

apartment marketplace

philly.com
anything & everything philly

GERMANTOWN APTS

100K

1 BR 0 2 BA Apts $715-$835
spacious great loc upgraded heat incl PHA vouchers accepted 215 866-9371

5201 Wayne Ave Studio 0 1Br apts
Ovs to Lndry 215 744.9077 Lic# 311090

6321 Wayne Ave Effic $550
Lmt + sec well new (215) 776-6277

607 E Church Lane 1BR 0 2BR apts
in Linsdle Univ 215.744.9077 lic# 494336

Rubicom St 1 BR/1 BA $700+
1st fl private entrance 267 287 1013

SW G town 1BR 0 2BR units $560-$720
Great floor plans on Call 215 [illegible] 57

MANAYUNK APTS

Port Wash units 2BR $965+utils
1st floor w/b patio close to trans & bus
[illegible] 215 667 1945

CHESTNUT HILL/MT. AIRY APTS

15xx E Mt Pleasant Ave 2br $750
washer/dryer Call (302)983 5361

1819 Mcpherson St 1BR/1BA $760
Flr util/ter 1 month rent 1 month security credit check 215 548-4083

16xx McPherson 1Br $750+utils
w/w cpt leg in meter treeg 215.498.5792

2102 Chelten 1 BR apt $650
ALL NEW!! Call 215-284 5394

63xx Boss St 2 BR $925
New appls w/d d/w Indpt meter stove
Newly renov dwn park 215 [illegible] 8831

OAKLANE APTS

12uu Mulberry Luu 1Br apt $900+swc
high end appls sec 0 ntk (267)235-8787

14xx W 71st Ave 2 BR $625
utilities included close to transportation and shopping Call 215-574-2111

15xx Godfrey 1Br +bonus rm $595+util
1st floor w/d in unit Sec 0 ntk freshly renovated Call Tony 215 581-8818

64xx N 16th St 1 BR $650+utils
flr shed basement 1st floor no pets
Call 215-765 1611 or 215 681 5479

71xx N Broad St 3br $895
Newly renov $1790 move in 267 540 5946

6 Oakleue 66th Ave 2BR $675
3rd [illegible] renov 215 651 9222

KENSINGTON APTS

M[illegible] St 1BR $525
Re[illegible] 267 984 867

FRANKFORD APTS

1616 Foulkrod St 1br Apt Efficiency
$450 $600 Utils included 610 772 5725

18xu Harrison 1st flr 1BR $575+
Newly renovated Call 215.914.0712

18uu Harrison 2nd flr 1BR $600+
Large apt newly renovated 215.914.0712

31xx Frankford Ave 1BR studio $450
All utilities included Call 267 249 6645

43xx Frankford Ave studio $435+utils
large newly renovated 215-939-9280

4700 PENN ST 1BR 2BR $525-$650
w/w, close to trans 267 235-5952

4711 Leipar St Studio
new stated llc#492195 215-744-9077

47xx Griscom 1st flr 1BR $625+
Duplex newly renovated 215.914.0712

Margaret St 1 BR $595+ utils
beautiful newly remodeled 215 626 7455

NORTHEAST PHILADELPHIA APTS

201 W Wyoming 2Br/2Bath new carpet $1000 +utilities upon flr plan patio w/storage lg private backyd W/D H/W 973-676-6645

4647 Adams Ave Studio 1Br apts
Newly reno 267 767 6958 lic#433314

5923 Hegerman 2br $660
pvt prkg laundry storage 267-968 7043

5813 Ormon St 1 BR
prkg lndry loc Lic# 212751 215-744-9077

95uu Jamestown 3Br/2Ba $1150/mo
Rvers Rand Condo loft livroom C/A
w/d,gas,sunskrlds@aol.com 215.285.8383

Baker e Bay 1BR & Dou 1 5 BA $1000
Condo Large 2nd Flr apt with main bdrm fireplace balcony bthrm newly remodeled kitchen w/dishwasher, new carpet included condo amenities/pool/tennis/gym/water/cable
215 410-8440

Bustleton & Tomlinson 2BR $850-$700
+util W/D pair ok Call 267 228 6696

Northwood 1BR $525/mo
+electric Cute & cozy 215 288-5860

Red Lion/Verree Road Nice 1Br Duplex
$650/mo+utils Incl Heat (215)808-8852

Rhawn & Blvd 2BR/1BA $[illegible]
s/s & hi-w/d d/w w/w (267)972 8411

Rhawu/Frankford Vic Ellenbury $575+
[illegible] mnths + 1st floor 215 2 [illegible] 5856

BUCKS COUNTY APTS

★★★★

WARMINSTER 1 g l 2 2BR Sect. 8 OK
Great Move-In Specials!!!
Pets & smoking ok
We work with all problems
Call for details 215 [illegible] 9500

DELAWARE COUNTY APTS

COLLINGDALE Effic ency $525 1br $600
heat & water incl Call Deb 610 789 3765

Drexel Hill 1br $725+utils
nuvvy lg 1br apt liv Rm 14x20 newly cleaned galley kitch separate dining area new window throughout sewer uuvvery w/d in bldg s/s area nearby (610) 45 [illegible] 7072

BURLINGTON COUNTY NJ APTS

KINGS GRANT Marlton 2Br/2Ba $1100
+ utilities Dresden/Terrace Call 856-985-8484 856 465 6475

APTS ROOMS HOUSES TO SHARE

BUCKEL HILL Furnished room includes bed TV A/C utilities $450/mo Available Nov 1st Call John 610 259 7039

EAST OAKLANE 1br share house $450
[illegible] 215 549-0624

ROOMS

[illegible] $85 [illegible]
[illegible] & Penn
[illegible] Ledge $5[illegible]/$50/VA & Public [illegible]
[illegible] 5W 5W N Phila 267 707 6129

★★★★★

153x W Elm Ave $395 Incl utils cable, internet kitchen access (267)269 0976

18xx Federal St S Phila Newly renov
No drugs $100/wk utilities 267 333 3593

22nd & Diamond large room with private bath $175 every 2 wks + elect near trolley $450 mevu 215-498 9148

22nd & Hunting Park newly large rm sure $85-$95 wk 2nd week free 215.960.1600

232 S 58th St furnished room use of house, no smoking 215 747 4113

2500 W Lehigh Studio, pvt BA Eat & Br $195/wk $405 mvin 267.250.0761

3764 R Hemingway St Roome for rent, starting $400/mo 267 257 2610

28xx R 27th St Furnished rooms, utilities included $100/wk $55/wk 267-819 5583

3518 N Alleghany area nice clean rooms, $75 $100 per week 267 338-5757

39xx N Gouvell Room $450/mo
Furnished Call 267 249 6645

30th & Dauphin vic rooms & Efficiency
267-975 4602 or 215-828 4807

28th & Lehigh huge room $120/week, $360 move in Call 215 563 6144

61st Chew Ave Mt Airy 2nd Melville Juv Only $85 $100/wk 215 242-9124

★★★★★

Al Nice well maintained rms N & W Phila Starting @ $115/wk 610.667 9675

Broad & Hunting Park large room newly renov must see $75/wk 215 552-5203

Broad & Hunting Park Vicinity Pay only SECURITY! Our luxury rooms ($525-$560/mo) are fully furnished with utilities and cable. Rooms for ONE person to conveniently must Furnished Apts
SAFEHAVENHOMES LLC NET
267 225 6555/856 723-5811
Vets & SSD WELCOME.

Broad & Hunting Pk 60th & Market
fully furn $200 security $65 $105/wk
SSI OK 215 954 3064 or 267 764 9204

Cecil & Minera Brewerytown Area
Spacious Rooms for Rent
90$ $120/week 215 235 5473

Frankford furnished no drugs near El
$85/wk & up + $200 sec 215 526 1455

★★★★★

FRANKFORD Near El furnished rooms
$75 $100/wk 1wk security & 1wk rent
no drugs, no pets Call 267 981 4472

Germantown Area NICE Cozy Rooms
Private entry, no drugs (215)548 6062

Germantown, West Phila and SW Phila
Rooms from $480 $580 215-806-7078

Hunting Park (between Temple & Einstein Hospital) Fully Furnished Luxury Rms Free wifi, cable, w/h 267 221 5282

Hunting Park Kensington Germantown
Olney W Phila S Phila Mt Airy $85 $125/wk Great loc SSI ok 215 602 2252

LaSalle Univ Area Renov ROOM FOR RENT $w/fre LS Shared lg furn shared bths Pvt Rm $500/mo incl vtil 215-850 6918

M7 AIRY (West Area) $135/week.
Furnished SSI ok Call 215 730 8855

Nice rooms & apartments for rent
Also Apt Call Mrs Savegu 267 581 6870

N Phila Fura Priv Ent $750 up. Near trains, no drugs or alcohol 215 763 5565

N Phila Fur. Venenge St Large Room
In rear $480/month (347)852 0656

SW 19xx Cecil St $100 $125/wk Use of kit & bath Near trans. 267-429 0007

SW Philadelphia Room for rent $250 move in, share kit & bath 267 251 2749

SW Phila Newly renov close to trans
$100/wk 1st wk FREE 267 628 7454

Tioga/Temple Hospital Area large, clean rooms for rent no drugs 215-225 4109

W Phila 57th St lg furn newly ren
S[illegible] Church Ave [illegible] 1266

homes for rent

PHILADELPHIA RENTAL

5Eek N[illegible] Sect 8 ok Call w/cell no to buy
[illegible] 1915 wsh 1910

SOUTH PHILADELPHIA RENT

17[illegible] 2br $700
New [illegible] 1st floor sec 215 482 4344

1337 S Dover 2BR $700+utils
new carpets Call 267 575 6066

15XX KITTING ST 3BR w/w $800+
Avail Now! 215-680 7911

1704 S Bringgold St 2br $725+utils
w/w carpet, section 8 ok, (610)202 9822

2055 Murray St 2 BR/1 BA $775+utils
[illegible] house, yard 856 [illegible]

SOUTHWEST PHILADELPHIA RENT

26xx Carroll St 3br $800
35xx Grays St 2br $700
64xx Gray Ave 3br $800
Call Tom 610 724-3186

6884 Upland St. 2BR/1BA $775
Renovated, new bath Call 215-397 5217

7011 R Elmwood 2br $625+utils
avail 11/1, 3 months needed 215-821-6858

Elmwood Area 3BR
[illegible] 16, 0 approved (215)726 RB17

WEST PHILADELPHIA RENT

[illegible] 2Br $[illegible]/mo
1st/last/sec newly renov (267)784 9284

1xx N 57 St. 3BR/1BA $775/mo
nice porch 215 519 5427

50XX HAZEL 2BR $700+
h/w floors, new kitch 215-680 7011

6BB 0 Arch 2 BR $850+ utils
porch area rugs, Sec 8 ok 610-649 9009

50th 0 Market 3br/1ba $750+util
credit check renovated 215-464-9371

6xx N 42nd St 2 BR
back yard Section 8 ok 215 5[illegible] 424

NORTH PHILADELPHIA RENT

24th & Tioga Area Sect 8 ok
new paint, new transp, (610)337 2244

28xx R Tauey 3br/1ba $750+utils
newly renov, yard, porch 267-977 1221

OLNEY RENT

10xx W [illegible] St 4BR 1BA $800
Near Le Salle 2 new sec + 1 mo rent
Call Mr. Feham 215 439 0402

HUNTING PARK/NICETOWN RENT

[illegible] St 3BR $800
Newly renovated Call 267-255 2137

NORTHWEST PHILADELPHIA RENT

8xx N 50th St 2Br $675
Sec 8 ok 215 848-5072

GERMANTOWN RENT

17uu Tulpehocken St 2 BR $650
Call [illegible] 5 4260

MANAYUNK RENT

27xx Gleason St 2br $[illegible]
[illegible] dish hvac flr level new 267 986 0142

OAKLANE RENT

5[illegible]xx N 11th St 3BR/1BA Sec 8 ok
Porch yard $1700 sec dep 215-766-1795

71xx Woolston Ave 3br/1ba $1000 sec
section 8 ok 215 740-4629

56xx Thouron 3BR $1050
[illegible] garden level [illegible] 610 710 1966

KENSINGTON RENT

35xx Paulhurst St 3Br/2ba $700+utils
Each unit new yard available now
Call 215 514 7778

FRANKFORD RENT

15xx Foulkrod St 2BR $625
newly updated back deck 215-869-7282

21xx Wakeling 2BR/1BA $1500+utils
Sec 8 OK W/D DW C/A 215 605-6747

FISHTOWN RENT

2500 Tulip St 2Br/1Ba $925+utilities
Newly renovated, small yard
Call 215-676-3934

4xx Miller 2br $785
quiet street, new [illegible] 610 710 1966

NORTHEAST PHILADELPHIA RENT

20uu Kuorn St 2BR $1300
new appliances, ceiling fans, tile floors, access to mall, garage (609) 230-5900

21xx Southgate rd S 2BR
Section 8 approved Call 215-205-9910

52xx Hawthorne St 3Br/1ba $760+
basement, porch Call 215 917 0028

90xx Lewendale St 3br $900
quiet, new carpet, new [illegible] 610 710 1966

6xx Granite St 2Br $930
single home with garage 215-355-2576

Parkwood 3Br/1.5ba $1150
[illegible] no pets garage 267-984 1412

BUCKS COUNTY RENT

ANDALUSIA 2br/2ba $2650/mo
Unique opportunity to live on 100 acre historic estate. late 19th century ranch style bungalow, share common areas in Phila & NY. Please Call (215)639 2078

ANDALUSIA 4 br/2.5 ba $2500/mo
Delaware Riverfront Unique opportunity to live on 100 acre historic estate. late 19th century renovated stable, short commute to Phila & NY (215)639 2078

DELAWARE COUNTY RENT

DARBY 3Br/1BA $940
29 N 10 St. Section 8 ok 856-816-3984

★★★★★

Upper Darby 1br 2bi & 3bi $595 $900
flr utils recently updated close to public transit major highways 610 842 5996

Upper Darby Lg 2BR $1000 + utils
Excel cond sec 8 ok 610 284 5631

WOODLYN 2BR $975+ utils
large brick twin, Ridley school district, family dr, new W/D 856/476 2152 [illegible] 8639

CAMDEN COUNTY NEW JERSEY RENT

Heated old one 4br/2ba $1775+utilities
brick twin 1/2 mile to 295, EIK LR/DR, Inn room, all appls, 3 zone gas heat, a/c, fenced backyard N/S, 609 4992625

automotive

CHEVROLET

Trail Blazer LTZ 2003 $11 000
red 4.5 auto 1 owner 29K 215 450 6 45

CHRYSLER

2003 luxury PT Cruiser Limited 4 dr
wood spoil leaving in like new condition
Mast sell Tuesday $5975 [illegible] 1165

FORD

CROWN VICTORIA 2000 $6375
56k orig mint cond gold 609 758 0662

FORR 2000 Luxury Highline Convertible
Vee original m very rare sport Lease
Must sell Tuesday $5975 [illegible] 1165

HONDA

ACCORD LX 2004 $9500/obo
Fr tires/tune, exhaust 215 652 0197

CIVIC LX 2001 $[illegible]
4 door automatic 20K 202 584-0631

ODYSSEY 2004 $8 750
Fully loaded automatic dual passing
DVD CD 80 000 miles 215 522 7655

JAGUAR

Jaguar S Type 2003 $7[illegible]
Economy 3.0 4 door luxurious family Eu
[illegible] miles 215 [illegible]

LEXUS

LS300 2000 $8 950
4 door sedan, platinum series 3 liter V6
210HP 4 speed auto A/C cruise locks, alloy wheels premium audio gold metallic in beige leather sunroof 62K miles Call 856 642 9003

★★★★★

LEXUS IS250 2009 $28 450
[illegible] Blue/ecru Call 856 745-2555

LINCOLN

Lincoln Navigator 2002 Signature Series
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[illegible] 97

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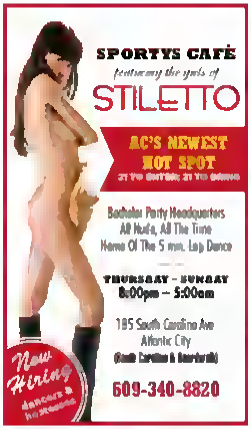
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